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A CATALOGUE

OF

JAPANESE & CHINESE WOODCUTS

PRESERVED IN THE

SUB-DEPARTMENT OF ORIENTAL PRINTS AND DRAWINGS

IN THE

BRITISH MUSEUM

BY

LAURENCE BINYON

ASSISTANT-KEEPER

IN CHARGE OF THE SUB-DEPARTMENT

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or Vx-d-47

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NOTE.

The division of the Stein Collection between the Indian Government and the British Museum has not yet been finally sanctioned; but in view of a possibly long delay the Chinese woodcuts provisionally allotted to the Museum have been included in this Catalogue.

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PREFACE.

THE following Catalogue is the first detailed and descriptive Catalogue of a public collection of Japanese prints that has appeared. It includes all the Japanese woodcuts preserved in the sub-department of Oriental Prints and Drawings, with certain exceptions—viz., the colour-prints made in the recent Meiji era, 1868–1911; prints cut from books (though in one or two cases pages of picture-books have been admitted); inferior impressions; and a number of prints by later masters, omitted in order to avoid too disproportionate a representation. It includes also, by way of supplement, the collection of Chinese woodcuts, which, small as it is, is probably the best in existence; for these prints, apart from those in books, are almost unknown. With the exception of the prints from the Stein collection, important from their high antiquity, and a few others, the Chinese woodcuts are from the collection of Sir Hans Sloane, and have therefore been in the Museum since its foundation, though only recently transferred from the Department of MSS.

As long ago as 1860 a few stray Japanese colour-prints (by Toyokuni, Hokusai, and others) found their way into the British Museum. But it was not till 1902 that the nucleus of a serious collection was formed by the purchase of a few hundred prints from Mrs. Ernest Hart, the widow of one of the pioneers in England of the study of the art of Japan. A far more important purchase was made in 1906. This was the entire collection formed by Mr. Arthur Morrison, notable both for historical completeness and the high average quality of the impressions it contained. During the last years of his keepership of the Department of Prints and Drawings, Sir Sidney Colvin, to whom these purchases had been due, devoted special pains to the further enrichment of the collection, with a view to the ultimate formation of a series comparable with the Museum sets of classic European prints. In 1907 a portion of the large collection made in Japan by Mr. Samuel Tuke was bought, strengthening the Museum series, especially in *surimono*, in *hashirakaké*, and in triptychs. At the same time the Department benefited by a gift from Sir Ernest Satow, G.C.M.G., who presented a set of fine early prints in two colours, and still

more by the generosity of Sir Hickman Bacon, Bart., who presented his whole collection; this included a number of rare pieces by some of the best masters and an interesting album of *surimono*. From Sir Ernest Satow's collection again was acquired by purchase two years later a series, hardly rivalled anywhere, of the large heads of actors by Sharaku, rarest of the masters of the colour-print, besides many admirable specimens of other masters. In 1908, through the gift of Mr. W. C. Alexander, the Department was able to complete its set of Hokusai's Thirty-six Views of Fuji. Very important purchases have also been made from time to time, including the set of small Flowers and Birds by Hokusai, in brilliant impressions, and such rarities as Shunman's 'night-piece' triptych, while the great 'Awabi Fishers' triptych of Utamaro, rare as Rembrandt's 'hundred guilder piece,' was presented in 1910 by the National Art-Collections Fund, and eleven fine prints were bequeathed by Mr. Salting.

Since the constitution in 1912 of the Oriental sub-department, the aim pursued has been, whenever possible, to fill up gaps and strengthen weak places in the collection, certain of the earlier masters being as yet inadequately represented. In 1915 the majority of the Japanese books of prints in the Department of Oriental Books and MSS. were transferred to the sub-department, and among these were several albums of single prints, notably two by Shunshō and his school, containing two hundred prints.

In the case of European engravings, the work of the most famous masters is known and has been catalogued in detail; but to acquire or even to describe the complete work of any of the chief masters of the Japanese colour-print is probably now an impossible undertaking. Their production was immense, but comparatively little, in proportion to what was published, at any rate before the nineteenth century, has been preserved. Hence, in each collection one meets with new examples; and in order to get to know at all fully the work of the several masters, it is necessary to travel widely, since no one collection, however rich, can hope to approach completeness.

For the same reasons it is difficult to make comparisons between collections of the prints. On the whole, however, the Museum collection may certainly claim to be in the first rank of public collections. The far larger series in the Victoria and Albert Museum does not compete, having been formed on different principles and with a different end in view, as explained by Mr. Strange in his well-known handbook. On the Continent the most important public collections are those of the Louvre, restricted in scope

but splendid in quality; of the Musée du Cinquantenaire at Brussels, rich if unequal; and of the Ethnographical Museum at Leyden. Berlin has a well-chosen, but quite small, collection in the Kunstgewerbe Museum. In America the Boston Museum has a collection which is immense in quantity, and if severely sifted would still yield a series possibly richer than that possessed by any museum in Europe. But no museum as yet rivals the greatest of the private collections. There are many fine collections in Paris, but that of M. Henri Vever is pre-eminent in all Europe, and is only rivalled by one or two American collections, like that of Messrs. W. S. and J. T. Spaulding in Boston, that of the late Clarence Buckingham in Chicago, or that of the late Charles Morse, of Evanston.

The aim of the present Catalogue has been to give a careful description of the prints and, whenever possible, such information as is necessary for the understanding of the subject. To this end, the inscriptions on the woodcuts have been translated, including the verses which often accompany the designs. These are often extremely slight, and in such cases it has been thought sufficient, where there are several, to select a specimen or two. On the other hand, there are sets of woodcuts which illustrate, usually in an indirect fashion, famous poems from the classic Japanese anthologies, and versions of a great number of such poems will be found in these pages. The Catalogue has been compiled with the successive assistance of Mr. S. Nishigori, Mr. S. Takaishi, and Mr. H. Inada. The collaboration of Mr. Inada has been especially valuable, owing to his exceptional knowledge of Ukiyo-yé and its history.

The prints are arranged, according to the sizes of the mounts, in an ascending scale: 'royal' mounts coming first, then the narrow upright sizes called *hashirakaké* and *kakemono-yé*, then 'imperials' on which diptychs, as well as extra-sized single sheets, are mounted; triptychs and prints of four or more sheets coming last. Within these categories the arrangement is chronological, as explained in the Introduction; and the great majority of the prints fall into a single category, those mounted on royal mounts. Measurements are given in inches and in millimetres, and are followed by an indication of the collection or collections from which the respective prints have come.

LAURENCE BINYON.

March, 1916.

KIYONOBU (No. 2).
A Fair Bookseller: hand-coloured.
(After 1748: *see* p. xxxiv.)

SHIGENAGA.
Calendar print for 1747: beni-yé.
In the Collection of R. H. Philipson, Esq.

INTRODUCTION.

In Europe the art of engraving has employed a rich variety of forms, materials and methods. In the Far East the woodcut has always been the typical and almost the exclusive medium. Etching and engraving on copper were learnt from Jesuits in China, from Dutchmen in Japan; but these arts never proved congenial, they struck no roots. Since the painters themselves eschewed the cast shadow, and suggested modelling for the most part by outline, the woodcut proved adequate to all requirements as a means of reproduction. It has, moreover, been found capable of a far greater range of effects than in Europe, and for the making of colour-prints has proved a medium of unmatched felicity. This is due to the method of printing as well as to the sympathetic texture of the paper. In China and Japan the wood, usually cherry-wood, is cut on the plank with a knife, just as was the way in Europe till the end of the eighteenth century. But instead of being charged with oily printer's ink from a roller, and printed in a press, the block is covered with Chinese ink by a brush capable of giving any gradations required, and each impression is rubbed off by hand. When colour is used, a separate block is made for each tint. Water is the medium, with a little rice-paste added.

THE WOODCUT IN CHINA.

From early times the practice prevailed in China of engraving on stone any painting which showed signs of decaying and a record of which it was desired to preserve. The outlines of the design were incised on the stone, preserved usually in a temple, and from this rubbings could be taken indefinitely, as from brasses in Europe. Such rubbings would, of course, reproduce the design in white on black. They became popular, and even after the use of the woodcut had become universal were often imitated in prints made from incised blocks of wood, both in China and Japan, down to modern times, and called 'Stone-Prints.' Certain variations of the method were invented, and are described in this catalogue in their place.*

* p. 588.

Stones were also cut by the Chinese in relief, inked and printed from; but such relief-cuts can be classed as a variety of woodcut, having no relation to the European process of lithography; and it is probable that stone was very rarely used in this way. For outline work wood was obviously the better and more convenient medium.

At what date the woodcut was first used for pictorial purposes in China we do not know. The invention was probably suggested by the practice just mentioned of incising inscriptions and designs on stone. The earliest mention of printing, according to Sir Ernest Satow,* refers to the end of the sixth century A.D., 'when the founder of the Sui dynasty is said to have had the remains of the Classical Books engraved on wood.' In China, where the arts of writing and painting are so intimately allied, the invention of the pictorial woodcut was, we may presume, contemporary, or nearly contemporary, with the invention of printing texts from wood blocks. Actually the oldest surviving specimens of printed texts are Japanese, in the form of *dhāraṇī* or Buddhist charms, which were enclosed in small toy pagodas of wood, distributed among all the temples and monasteries of Japan by order of the Empress Shōtoku, in the eighth century. Specimens of these *dhāraṇī* passed from Sir Ernest Satow's collection to the British Museum. Anderson, in his monograph on Japanese Wood Engravings, published in 1895, stated that the oldest woodcuts in existence were the illustrations to a Chinese Buddhist Sūtra, printed in 1331 A.D. Presumably, however, copies exist in China of the original edition, published in the Sung period (960–1280 A.D.), of the 'Lives of the Heroines,' illustrated with woodcuts after the famous fourth-century painter, KuK'ai-chih. The reprint of 1825 is in the Museum Library.

Recent discoveries carry us yet further back. Among the paintings and MSS. found in 1907 by Sir Aurel Stein in the Caves of the Thousand Buddhas at Tun-huang, Chinese Turkestan, were a number of woodcuts, some of which are described in this catalogue. The earliest date found on any of these prints † is 868 A.D. Two others bear the date 947, and another is dated 983. Incidentally, these woodcuts prove how precarious arguments based on style alone may prove. The print of 'Vaiśravaṇa and Attendant Spirits,' for instance (Chinese, No. 14), is far more primitive

* On the Early History of Printing in Japan. Transactions of the Asiatic Society of Japan, Vol. X., part 1.

† In this case the date is not actually on the woodcut, but is in the text to which the woodcut is a frontispiece. The whole work, however, was obviously produced at the same time.

in aspect, both as regards the wood-cutting and the design, than the 'Buddha Discoursing to Subhūti' (No. 1), which is nearly a century earlier. This latter, though the oldest known woodcut in the world, is fairly accomplished work. The existence of more than one woodcut from the same design, the versions being of very unequal merit, shows that the craftsmen differed greatly in degree of skill. Without ampler material we cannot generalize; but from these examples we can infer that the art of the woodcut was already passing out of the primitive stage, though the product of the local schools was still crude. During the T'ang dynasty then (618–905 A.D.), if not earlier, woodcuts were produced, and probably in great masses, as aids to popular devotion and as cheap substitutes for religious paintings. In later times woodcuts were mainly produced for the illustrations of books. With these we need not here be concerned, except in so far as they throw light on the history of colour-printing.

COLOUR-PRINTING IN CHINA.

Wood blocks were used for printing patterns in colour on textiles in the T'ang period, as we see from fragments of stuffs found by Sir Aurel Stein. The original mount of one of the prints described in this catalogue (Chinese, No. 4) is a paper printed with a blue pattern on a blue ground. The principle, then, was known; it only remained to apply it to pictorial woodcuts. It may have been so applied in T'ang times, if a demand for colour-prints existed; but hitherto no specimen has been found.

We do not certainly know of any Chinese colour-prints before the close of the Ming period, when they begin to appear in books on the practice of drawing and painting. These books were frequently reprinted, and the date of first issue is often difficult to establish. Mr. Langdon Warner, of Boston, recently procured in China an edition of the *Shih Chu Chai Shu hua p'u*, 'Caligraphy and Painting from the Studio of the Ten Bamboos,' which is dated the 5th year of T'ien Ch'i (Hsi Ts'ung era), or 1625 A.D. The British Museum has a later edition of this work. Another well-known drawing-book is the *Chieh Tzŭ Yüan*, 'The Mustard Seed Garden, editions of which appeared in 1679, in 1701, and at various later dates. The matter has been little investigated, and further research will probably bring fresh facts of interest to light. 1625 is the earliest date we know at present for an actually existing Chinese colour-print. But, apart from books, single sheets were also produced, and in far greater numbers than is usually supposed. The few specimens described in this catalogue were

obviously cheap and ephemeral productions; so cheap and common, in fact, that no one thought them worth collecting; and for that reason, just like old broadsides with us, they have become excessively rare. The popular theatre in China, as in Japan, created a demand for colour-prints illustrating or advertising favourite plays. One or two specimens are described in this catalogue; and some other specimens, of considerably finer quality of workmanship, in Captain Spencer-Churchill's collection at Northwick Park, show that these theatrical sheets could be as well and carefully printed as their counterparts in Japan. The finest known examples, however, of Chinese colour-printing are the woodcuts of flowers, fruit, birds, etc., described in this catalogue (Chinese Nos. 21–49), which have been in the Museum since its foundation. In these woodcuts, which are in a brilliant state of preservation, as many as twelve colours are used and ten further tints obtained by super-imposition. *Gauffrage*, blind-printing, is also employed with rich effect. In fact, when the Japanese took up the question of printing in colours, there was really nothing left for them to discover that had not already been practised in China. We must, however, make a great distinction between Japanese and Chinese colour-prints. So far as we know, no Chinese artist of the least note designed expressly for the woodcut. The best Chinese colour-prints are merely reproductions of paintings. In Japan, on the contrary, there was to arise a whole school of artists, including many groups or sub-schools, whose main energies were devoted to designing expressly for the woodcut. And the best of them were masters of the first rank. They did not merely reproduce their drawings by means of the colour-print, they conceived their designs in terms of woodcut line and colour-block. It is this which gives the Japanese colour-prints an altogether different rank and character from the Chinese. The Chinese were first in point of time, but never combined the arts of designer, engraver and printer to such exquisite effect as the craftsmen of Japan.

THE WOODCUT IN JAPAN.

As in China, the woodcut in Japan served the uses of popular religion by multiplying images of Buddhas and Bodhisattvas, or pictures of the Paradise of the West. Woodcut-printing was introduced from China with painting and other arts in the wake of Buddhism, possibly as early as the eighth century; and for a long period the art seems to have been confined to reproducing popular images of piety. In the Petrucci Collection,

Brussels, is a woodcut coloured by hand after an embroidery-picture of a Mandala dedicated in the Tempyō era, eighth century. M. Petrucci assigns the woodcut to the tenth or eleventh century. Anderson reproduced in his monograph a woodcut of Agni Dēva, dated 1325, which shows a technical accomplishment not less, though hardly greater, than the earliest of the Chinese woodcuts we describe. In these Buddhist prints tradition ruled, and there was nothing to stimulate invention. Woodcuts were little used for illustrations to books before the seventeenth century. 1608* is the date of an illustrated Isé Monogatari, the first of a number of editions of romances illustrated in the Yamato style, which now began to appear. This first half of the seventeenth century was marked by a revival of interest in literature, coinciding with the birth of a new school of painting, which came to be known as Ukiyo-yé. The word means 'Painting of the floating world,' the art inspired by the passing scene of daily life.

THE RISE OF UKIYO-YÉ.

Iwasa Matabei, who was born in 1578 and died in 1650, was the founder of the school. Even before him there were masters of the Kanō school, like Hideyori and Sanraku, who could turn from the classic themes of Chinese legend and landscape, to depict some happy moment in the life around them. But Matabei was the first who ventured to make full profession of his preference. An artist of strong originality, he inspired a whole group of more or less gifted imitators. Specimens of the work of these, as of Matabei himself and his precursors, can be studied in the beautiful reproductions of the first volume of 'Masterpieces of Ukiyo-yé.'

Five years before Matabei's birth, the Ashikaga dynasty of Shōguns, for ever associated with the revival of Chinese ideals and Chinese art, came to a disastrous end. By the time when peace was at last re-established after the devastating civil wars, and the new Tokugawa dynasty of Shōguns was founded by Iyeyasu in 1603, the fabric of society was changed. The rise to supreme power of the low-born conqueror Hideyoshi, who died in 1598, was an event unprecedented in Japanese history; and the vicissitudes of a stormy period brought new families to wealth, while many old houses were ruined. A new nobility was created; new tastes and new fashions

* The *Bussetsu shu okyo* of 1582, in the Bibliothèque Nationale, Paris, and in the Vever Collection, is only a copy of a Chinese work. A few undated books, such as *Tengu dairi* (Gillot Collection), may be earlier than 1600. The Isé Monogatari of 1608 is in the British Museum.

came into vogue. Chinese sages and poets wandering the mountains, the themes so beloved of the noble dilettanti of Ashikaga times, adepts in the exquisite refinements of the tea ceremony, were remote from the interests of a new generation, bred in a school of rough experience and with a robust consciousness of themselves. The condition of things may be illustrated by a comparison with actually contemporary Holland, where the figures of classic myth seemed doubtless equally stale and empty, if still accepted for tradition's sake, to the burghers of cities newly emerged victorious from a desperate struggle and filled with a great zest for the present hour and a lively interest in their own doings. Just as in Italian painting a piece of pure *genre* like Carpaccio's 'Two Courtesans' had been an exceptional rarity, so in Japan the art of the great historic schools had only incidentally touched contemporary life; but now, as in Holland, a demand was created for paintings reflecting something of the popular interests and occupations of the day. Ukiyo-yé was the response to this demand. With the opening of the seventeenth century, the consolidation of power in the strong hands of the Tokugawas, and the rapid growth of the new capital of Yedo (now Tokio), a great peace and security succeeded to the long misery of the Civil Wars. Hideyoshi's ambitious policy of conquest and expansion was reversed; the country was closed to foreign intercourse; the great interests of war and politics were removed, and festivals and amusements took their place. The parallel of Holland, suggested above, may prove misleading if it be not realised that the fabric of society in Japan was totally different from that of any country of modern Europe. In spite of the great internal upheavals and disasters which had shaken the whole nation in the latter part of the sixteenth century, the feudal system remained in full force; and under the Tokugawa dynasty, which was to last from 1603 to the restoration of 1868, the hard order of that system became more rigid than it had ever been before. The great lords, the daimiōs, with their retainers of samurai or gentlemen, privileged to wear two swords, and the priestly orders, kept aloof from the common people, the farmers, artisans, and merchants. Lowest of all came a kind of outcast race called *eta*, including all those who got their living by occupations considered degrading.

The art of Ukiyo-yé, as practised by a painter of noble birth like Matabei, was by no means disdained by daimiō and samurai. But before long, as the feudal divisions between class and class became more accentuated, the populace became more and more a separate community, with interests, pleasures, and even ideals of their own. Before the days of

the Tokugawa they had enjoyed no culture and created no art; but now in the great peace of settled government the industrial arts began to thrive, and even among the lowest classes arose the desire for beautiful things. What was to supply this new popular craving? Paintings were too expensive. A painter of Otsu, near Kiōto, also called Matabei or Matahei, though his name is differently written in Japanese from that of the great Iwasa, made a name by producing rapid sketches of legendary or historic figures and especially of demons. These vigorous daubs, two of which are described in this catalogue, were sold at a cheap rate and created a local tradition. But obviously it was some sort of print which alone could satisfy the conditions required.

MORONOBU AND THE WOODCUT.

The first to discern and to seize on the possibilities of the woodcut was Hishikawa Moronobu, the 'second founder' of Ukiyo-yé, who counts for even more than Matabei in the development of the school. He gave it not only impetus but direction. Coming from the provinces as a quite young man to the new great capital, he found a populace not only eager to discover fresh sources of amusement but filled with a growing thirst for knowledge both of Japan's historic and romantic past and of its natural beauties. Moronobu was an admirable painter,* whose work challenged the outspoken emulation of his brilliant contemporary Itchō; but his paintings were only a small part of his production. Continually designing for the woodcut, he transformed the whole art of book-illustration by his animated, vigorous, easy style; he started the *yehon* or picture-book, in which the text was merely an adjunct to the woodcuts, and the *ichimai-yé* or single sheets, both of which were to form the distinctive tradition of Ukiyo-yé. The true genius of Moronobu was shown in his instinctive sense of the capacities and limitations of the woodcut medium. He met his engravers half way; kept his design simple, drew with a line not too subtle, and made good use of spots or masses of solid black. This fresh start, with its return to an almost primitive directness, gives Ukiyo-yé a foundation of great solidity. The single sheets of Moronobu and his pupils, now very rare, overflow with energy. There was already a demand for colour. But while the picture-books were hand-coloured on occasion in gay and soft tints, Moronobu chose for the cheap single sheets a rather fierce orange red (*tan* or red lead) broadly washed in and foiled by dull

* Moronobu is well represented in the British Museum by six paintings, in various styles.

yellow or olive. The vehement colour matched the exuberant strength of the designs. Though these single sheets are unrepresented in this catalogue, the work of Moronobu can now be adequately studied in the sub-department, owing to the transference of certain books of his designs from the Library.

By the end of the seventeenth century fresh groups of artists had attached themselves to the popular movement. One of these groups is known by the name Kwaigetsudō. Little is known for certain about this group, but it appears to be now established that it consisted of five or more artists, of whom the chief and master was Kwaigetsudō Ando.* He was working during the Genroku period, and was banished for a time in 1714. Tall figures of women painted with strong sweeping lines were the almost exclusive subjects of Ando and his followers Anchi, Dohan, Doshiu and Doshin. The master apparently confined himself to painting, but a few prints were produced by the school; a good example is described in this catalogue. The importance of the Kwaigetsudō artists is that with them begins that research for elegance and dignity in the portrayal of feminine types which remains so long a tradition of Ukiyo-yé.

With the opening eighteenth century the two streams of activity represented by the painters and by the print-designers tended to flow apart. Those who confined themselves to painting sought to conciliate the taste of the samurai; the others frankly set out to please the populace. With the painters we are not directly concerned in this catalogue; but the chief of them, Miyagawa Chōshun, who designed no prints himself, was the founder of a line of artists, afterwards known as the Katsukawa school, which was to play an eminent part in the production of the colour prints.

THE POPULAR THEATRE.

At the same time a new and immensely powerful influence had begun to make itself felt. This was the theatre. The popular Kabuki theatre, as opposed to the aristocratic Nō dance or opera in which masks were worn, came into being at the beginning of the seventeenth century. The first plays were acted at Kiōto in the dry bed of the river by strolling players. In 1624 the actors obtained a charter from the government, and the first permanent theatre in Yedo, the Nakamura-za, was established. Three others followed. At the same time, owing to frequent scandals, the employment of women as actors was forbidden; but they seem to have

* Two admirable examples of Ando's painting are in the Museum. One of them is reproduced in 'Masterpieces of Ukiyō-yé,' Vol. III., pl. 74.

been always returning to the stage till finally suppressed in 1642. During the whole of the time with which we are concerned, women's parts were taken by men. The arrangements of the theatre are shown in prints like those by Okumura Masanobu, Nos. 5 and 11, and by Toyokuni, No. 112, etc. The performances were originally a succession of turns, as in our music halls; short farces then became the fashion, and afterwards regular plays, but these always retained more of the character of a 'revue' than of strict drama. The plays of Chikamatsu and other famous dramatic writers were not plays in our sense, but dramatic narratives in ballad form; and it was adaptations or burlesques of these which were acted in the Kabuki theatre, with interpolations from *jōruri*, musical plays where the actors did their part in dumb show to the accompaniment of a recitative telling the story, and of music. The chief actors, though socially outcasts, were idolised by the people, and their portraits were as much in demand as those of the *Oiran*, the witty and accomplished beauties of the Green Houses of the Yoshiwara, the courtesan quarter of Yedo.

THE 'PRIMITIVES.'

Torii Kiyomoto, an actor who also designed large posters for the Osaka theatres, had come to Yedo in 1687, and soon obtained employment for one of the theatres in the capital. Nothing of his work is now known. His son Kiyonobu eclipsed his father, and acquired great popularity both for his posters and for his printed portraits of actors, the first of the immense series of theatrical prints which were to occupy the talent of so many Ukiyo-yé masters. Hence, Kiyonobu has generally been regarded as the founder of the Torii line, whose official connection with the theatre has been maintained ever since. Almost on equal terms with Kiyonobu appears his son Kiyomasu. One may surmise that Kiyonobu's early work was confined to posters, for Kiyomasu appears to have begun producing single sheets almost as early as his father; hence, several critics have assumed that Kiyomasu was really a brother, not a son. The records of the Torii family are clear, however, that he was a son, and there is no sufficient reason for doubting it.* Kiyonobu died, according to the latest

* Kurth, it is true, has published in his 'Sharaku,' Pl. 2, a print by Kiyomasu, dated 1693, but this date must refer to the year of the performances it commemorates, or the death-year of an actor (cf. Kiyomine, No. 5, p. 235), and the print itself cannot, from the style and the fashions, date before the eighteenth century. A 'Book of Beauties' (Bijin) by Kiyonobu, dated 1700, in the Boston Museum, still shows the thick 'beaver's tail' coiffure, characteristic of Genroku period, and the hair not yet combed flat from the forehead.

authorities, in 1729. If this is correct, the name was adopted by another artist, for prints signed Kiyonobu continue to appear throughout the first half of the century; and side by side with these prints appear those of Kiyomasu, hardly distinguishable from them. The likeness is so close that Kiyomasu appears more as a rival than an imitator, and if we adopt the hypothesis of a second Kiyonobu, it is presumably Kiyomasu who, after 1729, leads and not follows. The problem involved is separately discussed in Note B. Meanwhile, a third master rose to independent rank and influence. Okumura Masanobu did not disdain the theatre, but his finest gift is seen in idyllic and domestic themes. He takes up the animated compositions of Moronobu, and the study of single stately figures, the theme of the Kwaigetsudō, and infuses into both a graciousness peculiar to himself. He was partly stimulated, no doubt, by the success of Sukenobu, whose charming picture-books of girls' amusements, published at Kiōto and Osaka, had so great a popularity. Masanobu was a publisher as well as a painter; he is credited with the first *hashirakaké* prints, the tall narrow sheets used to decorate pillars in houses, and with other innovations. In the first half of the eighteenth century he is the central figure of Ukiyo-yé, focussing all its activities. Like Moronobu before him and Harunobu after him, he signs himself proudly 'Yamato Painter.' It was a claim to revive the old native tradition of painting, which the Tosa school had let decay, with an infusion of new blood. Nothing is more noticeable in Ukiyo-yé prints than the perpetual challenge to the older schools. All the classic themes of the patrician painters are taken up and parodied, yet with a certain seriousness of intention, as if to assert the natural beauty of life even among the despised populace.

Prints continued to be hand-coloured for the better part of the first half of the century; but the vivid orange of the *tan-yé*, apt for telling effects on a large scale, gave way, with the demand for smaller prints, to a softer style of colouring in which the dominant tint was the rosy *beni*. A little later lacquer or gum was used with the black; hence the prints called *urushi-yé* or lacquer-prints.

Confusion has been caused by the Japanese habit of giving the name *beni-yé* both to the hand-coloured prints and the woodcuts printed in two colours. It will be best here to confine the term to the latter class.

INTRODUCTION OF COLOUR-PRINTING.

The change to colour-printing took place apparently about 1740. Hand-colouring still went on, but the new style was soon the vogue.

The *beni-yé*, which were to reign for some twenty years, were confined to two colours, the *beni* rose and green. Red and green are, according to the Chinese, the two 'protagonists' among the colours. It seems incredible that Chinese colour-prints should not have been known in Japan; and I think it quite possible that there were cheap Chinese prints in two colours, which gave the hint to the Yedo artists. (See in this Catalogue the notes on the Chinese woodcuts, Nos. 64 and 65.) The invention has been often ascribed to Kiyonobu; Fenollosa suggested Shigenaga; Kurth dogmatically claims it for Masanobu, relying on the inscription on a print,* *Yedo-yé ichi-riu gwansō*, out of which he presses the meaning, 'Inventor of this particular kind of Yedo picture.' But the inscription, coupled as it is with the notice, 'Beware of imitations,' means nothing more than 'Original house for Yedo pictures.' Nevertheless, Masanobu, being publisher as well as artist, may well have led the way in this matter, as in others, where a new fashion was concerned. The earliest of the *beni-yé* coincide with a marked change in style; figures become smaller in proportion to the sheet, patterns are divided into smaller areas. Was this a following of fashion in dress, or did the adoption of colour-printing, and the wish to avoid large spaces of flat tint, create a fashion through the prints themselves?

A marvellous wealth of colour-design was invented within the narrow limitations of the two tints combined with black and white. If Masanobu showed the greatest genius in this phase of the colour-print, he had close rivals. The Torii were now reinforced by younger scions, Kiyohiro and Kiyomitsu; while Shigenaga and his pupil Toyonobu were each developing original gifts. Had Ukiyo-yé embodied merely a craftsmen's tradition, the rose and green might have been stereotyped, like the persistent limitation of colours on certain kinds of pottery. The history of these woodcuts has been too much viewed as a conscious search to produce the full-coloured *nishiki-yé*. The long delays have been attributed to mechanical obstacles. But probably to ask why the Yedo artists clung to the green and rose prints for so many years is like asking why the chimney-pot hat has reigned so long in Europe. The ways of fashion are incalculable. With such an abundance of eager talent at work, however, and so strong a rivalry, new experiments were bound to come. An extra colour, generally

* Also on statements in Japanese books, e.g., Ukiyoye Bikō, which calls Masanobu 'ancestor of the *beni-yé*'; but it is almost certainly hand-coloured *beni-yé* which are meant.

a yellow, was tried; and tints were superimposed. But while the old beautiful balance was upset, the gain seemed inadequate. It was necessary to push on to something more complete. On the crest of the wave of new experiment appears triumphantly a new master, Harunobu. With his advent the whole world of the colour-print is transformed.

INVENTION OF NISHIKI-YÉ.—HARUNOBU.

As early as 1745 Sukenobu in Osaka had tried printing in six colours. The book in question (No. 139 in the Gillot catalogue; it is now in the Vever collection) is rather roughly printed in yellow, pink, red, grey (or faded blue), green and a tint made by printing red over yellow. In the following year 1746 O-oka Shumboku, also at Osaka, produced his *Meichō Seidō Gwayen* (Ming Drawings) which is a direct copy of a colour-printed Chinese book published in 1701. Osaka was therefore before Yedo. For it was not till 1764 that the first rather tentative *nishiki-yé* or complete colour-prints were produced in Yedo, and the long reign of the Primitives came to an end. Evidently the process of engraving and printing in colours had attracted artists of real talent. A whole group of these—a kind of club—began to work on the problem, headed apparently by Kiosen, who was both painter and engraver.* And it seems certain that it was the elaborate Chinese colour-prints which inspired their emulation. Bakin, the novelist, in his *Enseki Zatsushi* wrote that Brocade-prints, *nishiki-yé*, first appeared about the second year of Meiwa (1765), and rivalled (or 'copied') the Chinese colour-prints. Again, Shiba Kōkan, in his Confessions, quoted in *Ukiyo-yé Hennenshi*, talks of imitating Chinese methods. Harunobu and his followers certainly imitated Chinese methods as well as Chinese design: one may instance the well-known 'Flowers in a Vase and Rising Moon,' attributed to Harunobu, a companion-piece of Pine-boughs in a Vase in the Boston Museum (there attributed to Koriusai) as well as a number of animal, flower, or landscape subjects which are modelled on Chinese colour-prints.†

But in Yedo the consciousness of Ukiyo-yé as a national art was strong: and whatever the hint or spur Harunobu may have got from the Chinese

* See De Tressan, Bulletin de la Société franco-japonaise, Jan. 1914, p. 91, where the documents bearing on the invention of *Nishiki-yé* are quoted and discussed. A painting of a girl signed Kiosen is in the British Museum.

† E.g., the three reproductions on pl. XX of Estampes japonaises; Harunobu, Koriusai, etc., Paris, 1910. The use of colour without outline, and of blind-printing, is characteristically Chinese.

detracts nothing from his originality. He did not invent *nishiki-yé*, but was the first to design for them. It was his genius which dominated all Ukiyo-yé till his death in 1770. Veterans like Toyonobu; youths who were later to make their own style famous, like Shunshō and Kiyonaga; all succumbed alike to the fascination. In a poem published in 1767 the writer remarks on the great change which has come over the print-shops; 'no one buys single sheet *beni-yé* any more; men and women are portrayed as they really are,' and he reproaches the Torii artists with not emulating Harunobu. The Torii school was indeed for the moment in eclipse, though Kiyotsuné did some creditable work. With the advent of the *nishiki-yé* a new shape of print, smaller and squarer in proportion, came into vogue: and the stately beauties of Okumura gave place to the infantine exquisite types of Harunobu's choice. Harunobu owed not a little to Sukenobu; but he brought a greater resource in design, a more alert invention, to the themes beloved by both; the innocent playfulness, the sensitiveness, the shyness, the gaiety of youth.

For five years Harunobu produced his prints in prodigal abundance for an enchanted public. He was imitated and forged. (*See* note C.) But in 1770, in his prime, he died. Koriusai, who had modelled his style so closely on Harunobu, now began to develop independently. The change is fully manifest in the well-known set of Beauties described on pp. 53–55 of this catalogue; and the change in choice of type, in proportion, etc., is shown in all the artists of the day. For there were rivals in the field. Other masters were emerging from the spell of Harunobu's domination and striking out on their own account. Foremost of these during Anyei period (1772-1786) is Katsukawa Shunshō, who, now that the Torii had fallen out of favour, revived the prestige of the theatrical print. With his comrade Bunchō and his pupils Shunkō, Shunyei and others he poured out a mass of prints of actors, in the rather narrow upright shape called *hoso-yé*. The Museum is rich in this class of print, though in many cases the fading of blues and purples gives now a misleading notion of the colouring of the school. The rival school of Kitawo, represented by Shigemasa and his pupil Masanobu, produced at the same time some of the finest work done in Anyei.

KIYONAGA AND HIS SUCCESSORS.

But there had already appeared a young artist who was soon to dominate Ukiyo-yé just as Harunobu had done before him. This was

Kiyonaga, an adopted scion of the Torii and a pupil of Kiyomitsu. His early work was undistinguished, though a certain rather awkward robustness showed independence; but feeling his way to mastery, he established his position as a leader by the beginning of the Temmei period. And all through Temmei, from 1781 to 1789, his influence is sovereign. Nothing so noble as his mature style had yet been seen. Between the small fragile figures of Harunobu and Kiyonaga's tall, health-breathing women, with their superb carriage, what a difference in ten years! All the rising talents of the day, of whatever school, moulded their style on Kiyonaga's. Shunchō was content to tread in his footsteps, as Kiyomasu had trod in Kiyonobu's. Many of his prints might pass for Kiyonaga's, of whom he seemed a kind of softer self. Shunzan, like Shunchō, deserted from the Katsukawa school, and Shunman from the Kitawo, though this latter could never wholly disguise his own delicate and subtle originality. Yeishi, a deserter from the aristocratic Kanō academy; Utamaro, Sekiyen's precocious pupil; Toyokuni, the promising boy of the Utagawa school which Toyoharu had founded, all submitted to the master's sovereignty.

In the classic pages of Kiyonaga and his circle Ukiyo-yé reaches its meridian. The bloom of perfect ripeness has come. Kiyonaga makes a serious challenge to the older art of Japan. Though he is faithful to the Torii tradition, and by no means neglects the stage, his gift is more admirably seen in idylls of the holiday hours, idylls of the river-banks and the sea-beaches, of the blossom-sprinkled green hill-sides in April, of the thronged streets and temple-precincts. He is at his best in outdoor scenes, where the landscape setting is wonderfully realized, and the figures move in sunny air. And to support the scale of his design he is not content with a single composition. These 'diptychs' and 'triptychs,' as one may call them for convenience, form from this time onward one of the most popular types of print. The Primitives were fond of sets of three, but these were rarely, if ever, continuously designed. Soon after 1790 Kiyonaga retired, though he designed posters and programmes for the theatre as late as 1799, and trained the young Kiyomine to take up the Torii succession in his place. Such retirements were so frequent in Ukiyo-yé that there is no need to surmise motives; like Fenellosa, who claims that Kiyonaga retired in noble disgust from the rapid depravation of the time, or like Kurth, who thinks that he was driven from the field by the ascendency of Utamaro.

Kiyonaga's retirement left no lack of able artists. Kwansei (1789–1800) was perhaps the most brilliant period in the whole history of the school.

There was no one supreme influence, but a rivalry of marvellous talents. The earlier years of the period saw the formidable apparition of Sharaku, whose incisive portraiture of the favourites of the stage made the traditional type of theatrical print seem insipid. Sharaku's pungent style did not please the public, and after a brief production he disappears. But he left an enduring mark. His astonishing bigness of design, his originality of colouring, affected Shunyei and Toyokuni, whose prints of actors and wrestlers now took on a broader style with figures on a larger scale than heretofore. A fashion for large heads of women, led by Utamaro, may have been indirectly due to Sharaku's great series of actor heads; and the fashion for a tinted background mixed or powdered with mica seems also to have derived from him. Sharaku dropped out about 1795. He had not ranged outside the theatre. In the other fields of Ukiyo-yé, Utamaro, Chōki, Yeishi and his pupils Yeiri and Yeishō, Toyokuni, Toyohiro, Kiyomine, were all producing brilliant work. Yeishi seems to have led the fashion for a time, carrying the vogue for tall and slender figures to an extravagant extreme. Kiyonaga at one time in his career delighted in impossibly tall figures, but they at least had substance; the types of Kwansei attenuate the neck and narrow the head as well. By the opening of the new century the extravagance had begun to ebb, and by 1804 figures have subsided to normal proportions. Yeishi's vein was thin compared with Utamaro's; and it is Utamaro who is the central genius of the time. His early books of insects, birds and shells had been exquisite in their delicacy. Like the rest, he had followed in Kiyonaga's wake; but from 1790 his style is full of personality. He has not Kiyonaga's serene balance, but is more original. Kiyonaga's design seems limited and monotonous beside the inexhaustible invention of Utamaro, with whom beauty always kept some 'strangeness in the proportion.' Utamaro's latest work, from 1800 to his death, shows a gradual return to normal proportions, but also coarsened drawing, less attractive types, and a generally lowered vitality.

HOKUSAI AND LANDSCAPE.

Utamaro's death marks the end of a period. After 1806 the deterioration of design and colour in the prints of daily life, of popular beauties and actors, rapidly increases. It is manifest in the prints of Yeizan, and still more in the career of Toyokuni, the work of whose early maturity is so fine, and the work of whose latest years is so debased that one hardly believes that it is by the same hand. Yet Ukiyo-yé was not exhausted.

1806, the year of Utamaro's death, saw the publication of a set of prints of scenes from the Chiushingura play—that tragic but popular masterpiece founded on the true story of the Forty-Seven Rōnin and the vengeance which they took for the death of their lord—a set of prints which show, not the callous fluency and dexterity of an exhausted tradition, but the vigour and seriousness of youth. These prints were the work of Hokusai. Hokusai was of the type of Rembrandt, of those who grow slowly but are always growing to the end. As a boy he had imitated his master Shunshō; like all his generation, he fell under the sway of Kiyonaga; but in Kwansei he had become independent, working as a book illustrator and also designing a great number of *surimono*, the small designs usually made to accompany sets of verses and sent out at the New Year, which were printed with special refinements. This phase of Hokusai's work is well represented in the Museum.

The nineteenth century has been often represented as a period of decline and decay for Ukiyo-yé. It is quite true that the vein worked with results so splendid and abundant by the earlier masters was being gradually exhausted; true, also, that a rapid coarsening of popular taste is manifest in the choice of types, the expression of faces, the less sensitive line, the facile emphasis, the multiplication of colour-blocks, the complication of ornament in the patterns. But at the same time, if we turn to Hokusai and his successors, we find Ukiyo-yé renewing itself at a fresh source of inspiration. It had already realized for the people what a wealth of beauty existed in their daily occupations and amusements; it was yet to realize for them the delights of travel and the beauties of their native land. By slow degrees, through the first quarter of the century, the genius of Hokusai was maturing and dilating. Pupils like Hokkei and Gakutei continued his surimono-designing with the infusion of a personal touch of their own. But Hokusai himself was moving on to new fields. In 1823 the magnificent series of the Thirty-six Views of Fuji began to appear. Nothing like them had been seen before. Ukiyo-yé had found a new life in landscape. It must be remembered that, according to the Japanese traditional criticism derived from China, landscape ranks higher than figures as a subject; and Hokusai, who had studied all the classic schools, seems now to be challenging the idolized Sesshiu and his peers of Ashikaga times, and even the Sung masters themselves, as a champion of the despised Ukiyo-yé. And true to the best of Ukiyo-yé tradition, he links his art with the old Tosa style—that national style, of which Matabei and Moronobu claimed to be the heirs. Discarding Chinese

impressionism, he makes frank use of the Tosa device of well-defined bands of mist or cloud cutting into the design; and instead of the monochrome consecrated by the classics of landscape, he employs audacious colour. The colouring of these prints was in itself quite novel; Prussian blue had been imported, and at once ousted the fugitive blue hitherto employed, a blue rarely seen on a woodcut in its unfaded state. The more powerful tones of the new pigment demanded a corresponding emphasis in the rest of the scale of colours. Yet Hokusai uses his vivid tones with bold success. He was soon followed in the field of landscape by Hiroshige, whose famous first Tōkaidō series appeared in the 'thirties. While Hokusai was becoming more and more personal in his expressive designs, and less dependent on the ostensible subject, Hiroshige was picturing the varied scenes of the Japanese coastline and countryside with singular fidelity, not only to local features, but to the accidents of weather. After Hokusai's death in 1849, Hiroshige continued to pour out prints, and some of his most famous work belongs to the last years of his life. The old solidarity of Ukiyo-yé had now been broken up. Hokusai was too strong, and had burst away; Hiroshige did not compete with him or with the rest of his fellow-artists. For the old themes had not been abandoned, and in the best work of Kuniyoshi and Kunisada, the two greatest pupils of Toyokuni, we find a comparative recovery from the debasement of Toyokuni's last phase. Kuniyoshi, especially, though an unequal artist, was capable of great things. There are landscapes by him which rival the best of Hiroshige's; but his most significant work lies in his large prints of the heroic scenes of Japanese history—well represented in the Museum collection—the popularity of which helped to kindle that stirring consciousness of national life preceding the revolution of 1868. Something of this greater seriousness may have been due to the edict* of the Yedo Government affecting the colour-prints which was issued in 1842 and which was itself a symptom of the tendencies of the time. The edict was dated the 4th day of the 6th month of 1842, and ordered that no new single-sheet prints of actors, courtesans, geisha, etc., were to be made: prints of such subjects already in stock were likewise forbidden to be sold. The prohibition applied to picture-books called Kiawasetaba, miscellaneous collections of theatrical prints, etc., sold in painted wrappers. In the eleventh month of the same year a further edict prohibited publication of sets of more than three sheets, and the colour-blocks were restricted to

* Discovered by Mr. Inada and published by Major Sexton in the Studio, May, 1913.

seven or eight. Erotic prints were also forbidden. All new publications were now to be submitted for examination to censors, whose small round seals appear on the prints of this period. This sumptuary edict, which was in force for twelve years, was directed against luxury and loose morals; at the same time it prescribed the subjects which were now to be treated, subjects calculated to inspire the young with virtuous enthusiasm, loyalty, filial piety, charity, self-sacrifice. But the glory of Ukiyo-yé was passing away. Its last masterpieces are among the profusion of landscapes produced by Hiroshige in the few years before his death in 1858, including his three great triptychs—the Naruto Rapids, the Moon on Kanazawa, and the Kisoji Mountains—of all of which the Museum has fine impressions.

During the Meiji era a revival of the colour-print took place, but the manner of cutting the wood, the pigments used, the style of design, all differ so greatly from the work of the now classic period that this revival, abundantly and well represented in the Museum, must be classed apart; and the Meiji prints are not described in this catalogue.

It will be seen from the foregoing sketch that Ukiyo-yé, though singularly rich in individual talent, is remarkable for its corporate unity of character. It moved altogether, sensitively responding to the breath of fashion as a wheatfield moves in the wind. We can divide up this great body of artists into schools and families or dynasties, but such classifications are artificial. To take a typical instance, Shunchō is far more vitally related to Kiyonaga than to his master Shunshō. Hence the arrangement adopted in this catalogue is chronological, the work of each generation being described in turn, and the prints by each artist being described in a chronological order, so far as that can be ascertained. The grounds on which this attempt is based are discussed in Note A. A table is appended of the various schools to which the artists here represented belong.

TABLE OF ARTISTS REPRESENTED IN THE CATALOGUE, ARRANGED ACCORDING TO SCHOOLS.

Hishikawa School.

Moronobu.

Kwaigetsudō School.

Anchi.

Torii School.

Kiyonobu.
Kiyomasu.
Tanaka Masunobu.
Kiyotada.
Kiyohiro.
Kiyotsune.
Kiyonaga.
Kiyomasa.
Kiyomine.

Okumura School.

Masanobu.
Toshinobu.

Nishimura School.

Shigenobu.
Shigenaga.
Toyonobu.
Toyomasa.
Harunobu.
Koriusai.
Shiba Kōkan.
Tosen.

Kitawo School.

Shigemasa.
Masanobu.
Masayoshi.
Shunman.

Katsukawa School.

Shunshō.
Bunchō.
Shunkō.
Shundō.
Shunjō.
Shunyei.
Shunchō.
Shunzan.
Angiusai Yenshi.
Tamagawa Shiuchō.
Bunrō.
Shunkō II.
Shunkiō.
Shuntō.
Shuntei.
Shunsen.

Hosoda School.

Yeishi.
Yeiri.
Yeishō.
Yeisui.
Soraku.
Rekisentei Yeiri.

Utagawa School.

Toyoharu.
Toyohiro.
Toyokuni.
Kunimitsu.
Toyomaru.
Kunimasa.
Kuninaga.
Kuniyasu.
Kunimaru.
Kuninao.
Kunitora.
Yoshimaru.
Hiroshige.
Hiroshige II.
Hirokage.
Toyoshige (Gosotei Toyokuni).
Kunisada.
Kunisada II.
Sadahide.

Utagawa School—continued.

Kunichika.
Kuniaki.
Kuniteru.
Kunitsuna.
Kunimaro.
Kunimori.
Kunikadzu.
Sadakage.
Kunihiro.
Sadanobu.
Toyohide.
Hirosada.
Yoshikuni.
Ashiyuki.
Harumasa.
Kuniyoshi.
Yoshikadzu.
Yoshi-iku.
Yoshitomi.
Yoshitaki.
Yoshitora.

Toriyama School.

Chōki (Shikō).
Sekijō.

Kitagawa School.

Utamaro.
Utamaro II.
Hidemaro.
Kikumaro (or Tsukimaro).
Shikimaro.
Hisanobu.
Shinkō.
Banki II.
Riukoku.

Kikukawa School.

Yeizan.
Yeisen.

Katsushika School.

Hokusai.
Sōri.
Shinsai.
Taitō.
Hokutai.
Hokkei.
Hokuba.
Gakutei.
Yanagawa Shigenobu.
Hoku-itsu.
Hoku-i.
Hokujiu.
Hokushiu.
Hokuyei.
Shigeharu.
Shunkō (of Osaka).

Tōrin School.

Tōrin III.
Sekkio.
Riusai Masazumi.

Independent Ukiyoyé Artists.

Sukenobu.
Genshirō.
Masafusa.
Tōzandō Sūriō.
Sharaku.
Yenkio.
Oishi Matora.
Sugakudō.
Yanagawa Shunsui.
Chōshiu.
Harukawa.

Chinese School.

Watanabe Kwazan.
Kwanzan.
Hanzan.

Shijō School.

Zeshin.

NOTE A.

ON THE DATING OF JAPANESE WOODCUTS.

NEARLY all the Japanese prints we are to describe are signed, but very few indeed are dated. It may be asked, then, what means we have for arriving at a chronological order such as has been attempted in this catalogue.

In the preface to his *Ukiyo-yehon Nukume-dori* Okumura Masanobu wrote: 'Every year the customs and manners of people change a little. The way of dressing the hair, the taste in dress, changes from time to time. Those paintings which represent such changes are called Ukiyo-yé.' The prints, indeed, often seem to have served the purpose of fashion-plates; the taste of the day and the mode of the year are reflected in them as faithfully as in the pages of *Punch* with us. It is not only a question of dress and pattern. The fashionable ideal of type and proportion changes also, and passes through astonishing vicissitudes, Japanese art being far less bound by naturalistic scruples than any art of Europe. At one time tall figures are in vogue, at another small; now slenderness and now massiveness is the rage. And the type of face alters accordingly. Throughout there is very little reference to the actual Japanese type. The important thing to note is that, with one remarkable exception, to be noted later, the change passes like a wave over the whole field of Ukiyo-yé.

Now, it is true that we have no dated fashion-annuals, as in Europe. But with the aid of such dates as can be fixed we are able, if not to assign each print to a particular year, at least to determine approximately the sequence of an artist's works; and that, after all, is the real point of interest. Fenollosa professed to assign prints to particular years and sometimes even to particular months; but I share the scepticism of M. Koechlin about such attempted minuteness. Fenollosa's dating of the later prints of Utamaro, for instance, has been proved to be wrong through the recent discovery of the 'seal-dates' (shortly to be mentioned); he dates them all several years too late; and yet, no doubt, so far as the sequence is concerned, the order in which he placed them was correct.

What certain dates have we then to rely on as a basis for dating by style and fashion?

(1) BIRTH AND DEATH DATES OF ARTISTS.—These supply a broad foundation. In the case of the principal masters they are generally known; though we have to remember that these artists usually retired before they died, and often began to design for publication as mere boys.

(2) DATES OF ILLUSTRATED BOOKS.—As practically all the artists designed book-illustrations as well as single prints, these books—though too often the leaf containing the date has been torn off—are one of our principal means of dating. This material, however, must be used with great caution. Popular volumes were frequently reprinted, and obviously, unless we are sure that the book in question is of the first edition, we cannot make any safe inferences as to the fashions of the day which it records. The designs in a book cannot be later than the date it bears, but they may be earlier by several years. However, the date of the publication of the more celebrated books is known, and these are valuable landmarks.

(3) DATES ON THE PRINTS THEMSELVES.—These are all the more precious because so exceedingly rare, at least before the nineteenth century. The dates usually occur on calendar prints, containing a calendar for the year, which is precisely indicated by the *nengō* or name of the period, followed by the number of the year in that period; thus there are a number of calendar prints for Meiwa 2, *i.e.* 1765. Prints are occasionally thus dated in MS. by a contemporary hand. Sometimes we find a reference, especially on *surimono*, to the zodiacal sign of the year in which the print was made, the year of the Sheep, Ox, Horse, etc. In itself this only indicates the particular year in the subsidiary cycle of twelve years; but taken in conjunction with internal evidence it helps to date a print.

A similar indication is given by the seal-dates. The fact that many nineteenth-century prints were dated by means of seals had passed unnoticed till 1909, when it was pointed out by Mr. J. S. Happer in the preface to the sale catalogue of his collection of prints by Hiroshige (Happer Collection, Part II., Sotheby, 1909). Here again we get the zodiacal sign of the year, in 'seal' character, followed by the number of the month of that year.* The discovery enabled Mr. Happer to prove that the great body of prints bearing the name Hiroshige are by the first and only important artist of that name. Further investigations by Mr. S. Tuke,†

* In some cases *uru*, 'intercalary,' is found instead of a number, certain years having thirteen months. As the years in which this occurred are known, this gives a more precise, and, taken in conjunction with other evidence, often a certain indication.

† S. Tuke, Preface to Sale Catalogue of Tuke Collection, Sotheby, 1911. Mr. Tuke informs me that a seal-date was called to his notice in Japan in 1895.

and by another amateur, Major Sexton,* have brought to light other facts about this method of dating prints.

It now appears certain that the oval date-seals on prints by Hiroshige and his contemporaries do not appear before 1852; hence certain of Hiroshige's prints, *e.g.* the three famous triptychs (Nos. 560–562 in this Catalogue) were dated by Mr. Happer twelve years too early.

It has also been found that this method of dating was sometimes used in the early part of the nineteenth century. Mr. Tuke, who was the first to publish this fact, found no seal-date earlier than 1804. In the Museum collection, however, is a triptych by Shunyei (No. 36, p. 111) which bears the seal-date Hare 6, and as 1807 is precluded by internal evidence, the date must be twelve years earlier, *i.e.* 1795. Again, Yeizan No. 1 is dated Dog 8 (1802). Further research may perhaps bring to light still earlier instances of the practice of dating by seals, which at this period was only occasional and apparently quite capricious.

The seals exist, however, in sufficient numbers to give valuable help in dating prints of the years about 1804–1812, and in particular to divide the work of Utamaro II. from that of his master. It was just during these years that sudden and marked changes appeared in the fashions. In this catalogue, the small album of *surimono*, p. 569 (1804); Toyokuni, No. 62 (1805); Utamaro II., No. 3, and Hisanobu, No. 2 (1806); Shuntei, No. 9, and Toyokuni, No. 79 (1807); Utamaro II., No. 4, and Kikumaro, No. 9 (1808); Yeizan, No. 8 (1809); Utamaro II., No. 6 (1810); and Utamaro II., No. 7 (1812), illustrate these changes.

After about 1814 the custom of dating by seals seems to have been dropped, and hardly † reappears till 1852. From that year till 1873 it was practically universal. From November, 1853 to the end of 1857 the date-seal (occasionally kidney-shaped, but usually oval) is accompanied by a round seal bearing the character *aratame*, *i.e.* 'Examined.' This *aratame* seal had already been used during the twelve years of the edict of prohibition (cf. p. xxv), 1842–1853, in conjunction with the small seals of the Censors. In 1858, according to Major Sexton, the oval date-seal is found alone, the *aratame* seal being discontinued; but from 1859 the *aratame* is incorporated with the date in a single round seal.

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* J. J. O'Brien Sexton. The Dating of Japanese Colour-Prints from 1842. *The Studio*, May, 1913.

† A seal-date for 1826 on a Kunisada is given by Major Sexton, and Mr. Tuke has communicated to me another for the same year, on a print by Yeizan.

(4) THEATRE RECORDS.—The chronology of theatrical prints can be to some extent controlled by the records of the Yedo stage. Mr. Gookin, in the catalogue of the Buckingham collection (Chicago, 1915), was the first to point out the value of this evidence as bearing on the problem of the Second Kiyonobu, discussed in Note B. But this material is useful for the whole period, and especially for the first half of the eighteenth century. Mr. Arthur Waley, Assistant in the Sub-department, has collected a mass of data principally from the Chronicles of the Yedo Stage (*Yedo Kakubi Nendai-ki*), a few of which, relating to the Primitives, are given here by way of example. The first production of plays and the first appearances of the actors are recorded, and these give limiting dates. Thus the Oshichi play (see note on Toyonobu, No. 4, p. 30) was first acted in Yedo in 1707. The character of Oshichi was at first introduced into a play of heroic times, on the Soga brothers, and only became the title-part when the story had become well-established and familiar. In the same way the story of the Forty-Seven Rōnin was at first introduced into an historical play, *Kokyō no Nishiki*. This was in 1735. In 1747 Sawamura Sōjūrō played the part of Yūranosuké at Kyōto. His success induced Takeda Izumo to write the play known as the *Chiushingura*, or Loyal League, which became the standard version of the story. This was played for the first time in Yedo in 1749. The fact helps to date the print by Kiyonobu, No. 2 (cf. p. xxxiv below). Again, among the records of noted actors we may note that Ichikawa Monnosuké I. died in 1729, and there was not another Monnosuké till Ichikawa Benzō took the name in 1770. The name Ichikawa Ebizō was not used between 1704 and 1735. Segawa Kikunojō first appeared in Yedo in the winter of 1730. He retired, owing to ill-health, in March 1748. His successor Kichiji, born in 1740, was then a child and did not assume the name of Kikunojō till 1756. Hence, in this catalogue, Kiyonobu No. 6 must date after 1730. Kiyonobu No. 1 must be before 1737, when Takenojō became Uzayemon; No. 7 after 1745, when Ayamé arrived on the Yedo stage. So with Kiyomasu: No. 2 must be between 1722 and about 1730, the period of Wakano's Yedo career; No. 8 must be after 1735, when Danjūrō took the name Ebizō, probably before 1748, when Kikunojō I. retired. Occasionally the record of a particular performance enables us to date a print precisely. Thus Kiyomasu No. 9 illustrates a performance of *Hana Sugata Sambuku-tsui* at the Nakamura-za in the summer of 1752, when the three Otokodate were played by the three actors whose names and rôles are given on the print.

The annals of the stage prove, incidentally, that Dr. Kurth's identification of Sharaku's famous set of large heads of actors with the characters of the Chiushingura play, is wrong, as already surmised in this catalogue (p. 150). Less than half refer to the Chiushingura. And it may be added that the majority of the set illustrate performances that took place in 1795, not 1794.

Careful study and comparison of these materials enable us to arrive at a fairly accurate knowledge of the succession of changes in the fashions, and thus to establish a sequence in the work of the several artists.

It is for the period before 1764, when the Nishiki-yé begin, that there is most uncertainty. And this is due not only to the scarcity of dates but to an exceptional phenomenon in Ukiyo-yé; namely, the archaizing tendencies of the Torii school. Some verses written in 1767, reproaching the Torii artists with being conventional and behind the times, have already been quoted (p. xxi), and it is possible that when Masanobu wrote of Ukiyo-yé as the art which takes account of every passing change of mode, there was a side-glance intended at his Torii rivals. In the earlier work of Kiyonobu and Kiyomasu we note, indeed, the changing of fashions and types. But in the two-colour prints bearing these signatures we find what appears to be a fixed type, with a fashion of coiffure which was probably a convention of the artists rather than a fashion actually in vogue. In 1747, as we know from a dated print by Shigenaga (in the collection of R. H. Philipson, Esq.), the style of hair-dressing had already come in which was to persist through the fifties with little modification; the long tail of hair at the back of the head, which had been so long the mode, being now shortened and brushed up from the neck. But a *beni-yé* in the Rouart collection,* unsigned but probably by Kiyomasu, is also dated 1747; and this shows a fashion of coiffure and general style which in themselves would lead one to place it years earlier than the contemporary Shigenaga. This style and convention are characteristic of practically all the *beni-yé* signed Kiyonobu or Kiyomasu. Yet *beni-yé* by these masters† exist bearing dates from 1744 (Kiyomasu; Gookin Collection, Chicago) to 1750 (Kiyomasu; Gookin Collection) and 1751 (Kiyonobu; reproduced in *Ukiyo-yé Taika Gwashu*, 1915). The same style and conventions persist also in the uncoloured cuts made by 'Kiyonobu' for three little picture-

* No. 177 (pl. xli.) in 'Estampes Primitives Japonaises,' where it is attributed to to Masanobu and the date is not noted.

† The question of the second Kiyonobu is discussed in Note B.

books of plays, *Waka Midori Nishiki Soga*, 1755; *Hatsuma Soga*, 1757; and *Iri-bune Soga*, 1758;* all of which are in the British Museum. Even in the middle of Meiwa period, when the new style of Harunobu was triumphant, we find Kiyomitsu and Kiyotsuné still producing little picture-books of the theatre in the style of twenty years before: examples are in the Wilson Crewdson Collection as well as in the Museum. And more than this, these conventions persist as late as 1770 in a theatre programme by Kiyonaga, in the Javal Collection (reproduced in 'Kiyonaga, Bunchō, Sharaku,' pl. III, no. 25).

Another remarkable instance of this archaising habit is the print by Kiyonobu in this catalogue, No. 2. Among the books carried by the girl-pedlar in this print is one bearing the title *Kanadehon Chiushingura.*† Now, this title was not known till 1748, when Takeda Izumo, as we have seen, published his play. The print therefore cannot be earlier than 1749; yet it is a hand-coloured print in a style that seems totally obsolete when compared with the Shigenaga of 1747. Both are reproduced, p. viii.

On the other hand, this archaism does not apply to the whole production of the Torii school. Kiyomitsu and Kiyohiro in their *beni-yé* follow the fashions, like Masanobu and Shigenaga. But it would seem that in the little picture-books, issued to illustrate the plays of the day, and in the theatre programmes, a certain style was stereotyped.

Fenollosa, in his 'Masters of Ukiyoyé,' p. 25, had noted that 'in his actor-types Kiyonobu does not closely follow changes of fashion in hair-dressing,' and remarked on the resulting difficulty in determining the dates of this period. In fact it does not seem as yet possible to settle the chronology of the prints of the first half of the eighteenth century with any confidence, though the annals of the stage, as we have seen, give some considerable help. We note, however, certain successive changes in the fashions, which are most salient in the hair-dressing and in the types of face and proportions of figure. The first marked change is seen when we compare a Kwaigetsudō print with a Moronobu. In Moronobu's work the women wear their hair heaped rather high on the forehead; but about the end of the seventeenth century the hair began to be combed back flat from the forehead. The Genroku fashion again was to have the hair at the back of the head projecting in a thick, heavy tail. After Genroku this tail

* These dates are in MS.; but that they are correct is proved by the description in Chronicles of the Yedo stage of the performances given in that year.

† Overlooked in the Catalogue, and since pointed out by Mr. A. D. Waley.

becomes gradually thinner ; and by 1747, as we have seen, it is quite short and brushed up from the nape of the neck. This coiffure developes into the style familiar to us from the prints of Harunobu. Coincident with these changes is the alteration of type and figure. On the whole, the period run from 1700 to 1765 is marked by a gradual diminution of scale, a change from the 'heroic' to the natural in the conception of figure-drawing, though not without transient interruptions and reactions.

From 1765 onwards we are able to date the changes of fashion with more precision. Certain famous books, and after 1800 seal-dates, are our chief material. The changing forms of an artist's signature sometimes help. But it is important to take the whole evidence together, and not to rely on any single set of facts.

Note B.

WAS THERE A SECOND KIYONOBU ?

When the earlier pages of this catalogue were printed, it seemed best to catalogue provisionally all the prints signed Kiyonobu under one heading. Ampler data are now forthcoming, and I will proceed to examine the facts and the problems raised.

If we place a series of Kiyomasu prints side by side with a series of Kiyonobu prints, ranged in order, we find a continuous and detailed parallel, in which the early vigorous and fluent style is gradually modified, and in the latest (colour-printed) specimens becomes rather small and elegant. It is the same in both cases. No one has suggested splitting Kiyomasu into two artists. Why should we split up Kiyonobu? It is not like the case of the second Utamaro and the second Hiroshige, where we have an inferior imitator continuing the master's signature. If there was a second Kiyonobu, he was not inferior to the first, and so identical in style that one cannot say where one ends and the other begins. The style undergoes marked changes, it is true, but then Kiyomasu's undergoes an exactly parallel series of changes, and these marked changes are characteristic of all the Ukiyo-yé masters.

According to the best Japanese authorities, Kiyonobu died on the 28th day of the 7th month, 1729. In this fact lies our cardinal difficulty. Fenollosa made Kiyonobu live on to 'about 1755,' and is enthusiastic at the prolonged vitality of the 'grand old patriarch.' Dr. Kurth,* discussing

* 'Der Japanische Holzschnitt,' p. 44.

the same prints, is equally enthusiastic over the gifts of the 'marvellous boy,' the *hochbegabte jüngling* who produced them, presuming a second Kiyonobu who was born in 1736 'at the earliest,' and died about 1756. Tajima, in 'Masterpieces of Ukiyoyé,' like *Ukiyo Hennenshi*, makes no mention of a second Kiyonobu, nor apparently do the records of the Torii family, though *Kogwa Bikō* and other Japanese authorities mention more than one artist as having been known by this name. It is, however, a fact beyond dispute that prints signed Kiyonobu were produced as late as 1751, and illustrated books as late as 1758 (cf. p. xxxiv). If Kiyonobu died in 1729, then the prints made after that date must be by a second Kiyonobu.

Who, then, was this second Kiyonobu? Dr. Kurth, Mr. Gookin, and almost all recent writers, identify him with Torii Shirō, the third son of Kiyomasu.* This identification, however, cannot stand. Since Kiyomitsu, the second son of Kiyomasu, was born in 1735, Shirō cannot have been born earlier than 1736. He could not have produced prints, therefore, till 1750 or thereabouts, though Mr. Gookin assigns work by him (Buckingham Collection Catalogue, No. 146) to 1743. Even Dr. Kurth's *hochbegabte jüngling* could hardly be publishing at the age of seven, precocious as these artists often were. But there exist hand-coloured prints which are earlier than 1750, and yet are later than 1729, the date of the first Kiyonobu's death. For instance, there is a hand-coloured print in the Buckingham Collection, No. 31 in Gookin's Catalogue, which can be dated 1737, since it illustrates the performance by certain actors in that year of a play on the Soga brothers. The print is dated by Mr. Gookin 'about 1729,' but it was only in 1730 that Segawa Kikunojō, represented as Tora in the print, appeared in Yedo. There are other hand-coloured prints signed Kiyonobu in which Kikunojō is portrayed, and which are consequently later than 1729; e.g., No. 6 in this Catalogue and Nos. 55 and 56 in 'Estampes Japonaises Primitives.' Therefore, whoever the second Kiyonobu was, he designed many hand-coloured prints as well as *beni-yé*. Shirō has generally been credited with *beni-yé* only, though Mr. Ficke, in 'Chats on Japanese Prints,' p. 90, states that at least one *urushi-yé* is known to be by him. The Shirō theory, however, presupposes a gap of twenty years between the work of the first and the second Kiyonobu. But this, as we have seen, cannot be. The second Kiyonobu must have taken up the work of print-designing where the first Kiyonobu left off; there is

* The Hayashi Catalogue follows *Honchō Gwaka Jimmei Jisho* in calling Shirō the third son of Kiyonobu, not—as the Torii records have it—of Kiyomasu.

a continuous parallel with the work of Kiyomasu. At least five alternative hypotheses remain, and none of them is entirely satisfactory. We may suppose—

(1) That Kiyonobu II. was a son, or adopted son, of Kiyonobu I. rather than of Kiyomasu.

(2) That Kiyomasu, who was often called 'the second Kiyonobu,' used Kiyonobu as an alternative signature after his father's death. But is there any parallel to such a proceeding?

(3) That Kiyonobu I. did not die in 1729, but later. It is certainly remarkable that so many of the prints signed with this name were published after 1729, as theatre records prove; probably the majority of those now extant. Kiyonobu I., however, could hardly have lived to so late as 1758.

(4) That Kiyonobu II. is to be identified with the *eldest* son of Kiyomasu, who, according to *Kogwa Bikō*, 'lived in Naniwa Street, died young, and had many pupils.' The same book agrees with *Honchō Gwaka Jimmei Jisho* in stating that Shirō, the third son, gave up printing for samisen making, and the latter authority says that he was bad at painting.

(5) That the prints produced after 1729 are the work of two artists, a second and a third Kiyonobu. This is not impossible; *Kogwa Bikō* actually gives five Kiyonobus (including Kiyomasu).

In this quagmire of confused, contradictory accounts, the solidest fact outstanding is the prints themselves. There is a continuous series of prints signed Kiyonobu, just as there is a continuous series signed Kiyomasu; and if we judged from internal evidence only, we should say that a single artist had produced the whole. External evidence makes it certain, if the date 1729 is to stand, that there was more than one; but how to distribute the prints with any certainty is more than our present knowledge can undertake.

The question involves a further one, viz., the date of the first colour-print. Before 1896 it was generally assumed that the introduction of colour-printing was to be referred to the quite early years of the eighteenth, or even the end of the seventeenth, century. This assumption rested on records of hand-coloured woodcuts, which were confused with woodcuts printed in colour. In 1896 appeared 'Masters of Ukiyo-yé,' by E. F. Fenollosa, a catalogue of an exhibition held in New York. In this catalogue an attempt was made to give an approximate date to each

print; and the date of the change from hand-colouring to printing in colour was given as 'probably 1743,' this being the earliest date found on a *beni-yé* print. Fenollosa, not knowing, or disregarding, the recorded date of Kiyonobu's death, 1729, made him live on to 'about 1755,' as we have seen, and ignored the possibility of a second Kiyonobu. But if the date 1729 is accepted, we must either suppose that there was a second Kiyonobu or that the colour-prints were produced before that date. Formerly I inclined to the latter hypothesis, and have suggested elsewhere* that the invention of *beni-yé* may have dated from about 1725; but I was misled by the archaising habits of the Torii school, and in the light of fuller evidence now available, I retract that opinion. We can point to no sure evidence of woodcuts having been printed in colour before the Kwampō period (1741–1743).

Note C.

STATES, VARIATIONS, REPRINTS, FORGERIES.

When the drawing by Kiyonaga, described on p. 117, is compared with the print for which it was made, it is obvious from the differences between the two that a finished design intervened between this sketch and the completed woodcut. Such finished designs were made in outline on thin paper. They were then pasted face-downwards on the wood-block, and of course perished in the process of engraving. Proofs were taken in ink from the engraved surface, which was to form the line- or key-block, and the artist then coloured a proof as a model for the engraver and printer of the various colour-blocks. A number of ink-proofs are described in this Catalogue. Shunzan, No. 10 (p. 136), is remarkable as being a proof taken before the cutting of the block was completed.

It is probable that the artist took the opportunity of making experiments in colour, and sometimes provided more than one model, for impressions of equal quality, and apparently contemporary, may be found printed in different colour-schemes. The striking difference of effect produced by the substitution of one colour for another on a single block is well illustrated in the two impressions of the same print by Kiyonaga described on p. 118, Nos. 24 and 25. Hokusai's set of the Thirty-six Views of Fuji is particularly notable for the variety of the colour-schemes employed for impressions of the same print.

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* 'Painting in the Far East,' 1913, p. 246.

Changes in the colouring of the blocks were often introduced by publishers in later re-issues. But such variations do not necessarily imply a later date.

It is to be noted that the real variety of colouring is made to appear infinitely greater through the changes which time and exposure has wrought on the pigments. A print which retains absolutely the look it had when first made is almost never seen. (See Note D.) And few impressions of the same print fade quite alike.

Alterations in the line-block, producing variations corresponding to the 'states' of a European engraving, are very rare. In the calendar prints by Harunobu the calendar was omitted in later issues when the year to which it referred was past. Certain prints by the same master are found with and without the signature of the artist, or with and without the signature of the engraver. Cf. the note on Harunobu, No. 16, p. 37, and the two impressions of the same print by Yeisui described on p. 170, where the portrait of a 'beauty,' Komurasaki, is made to do duty, later on, for a successor in fashion, Chōzan. An extra line-block was added in the case of the print of Oiwake, one of the Kisokaidō series, by Yeisen, described on p. 421. Cf. also the note on Kuniyoshi, No. 126, p. 538.

The variations in the early numbers of Hiroshige's first Tōkaidō set (p. 387) fall into a different and quite exceptional category, since here the subjects were re-designed by the artist (owing apparently to the destruction of the original blocks) and all the blocks were cut afresh.

Changes were often made in the colour-scheme, apart from the mere variations in printing already mentioned, by the omission of one or more blocks, or by the addition of extra ones. Blocks were omitted by the publisher to save expense, and special refinements of printing, such as *gauffrage*, or the grading of a tint in a particular place, or the indication of transparency in a dress or a comb, would be omitted too. Such variations indicate a later issue. But later issues may also be marked by the use of additional blocks. Several instances occur in the work of Utamaro. Some of his best known compositions were designed in purple, green, yellow, and gray; but the public liked a touch of pink, and this was added in later editions, presumably by the publisher. (See in this Catalogue, Utamaro, Nos. 98, 113, 115.)

The line-block was sometimes recut, not for the sake of making a change, but as a facsimile of the original. I have found minute differences of line in equally good and apparently contemporary impressions of more than one popular triptych by Toyokuni. Some, if not all, of the blocks of

Hiroshige's Fishes (p. 430) were recut; and if a general collation of the existing impressions of some famous prints were possible, I suspect that a number of such cases would be revealed. These were made by the publisher when there was a continued demand for the print and the original blocks had become worn. But in some cases they were the work of a piratical rival. That counterfeits were made by contemporaries we know.

In the mid-eighteenth century Okumura Masanobu, in his capacity of publisher, expressly warns purchasers against buying imitations. On a two-colour print (No. 175 in the Catalogue of the Paris Exhibition of the Primitives, 1909) is the notice: 'The public is respectfully asked to note that the word *Shōmei* (Genuine) is printed on all the woodcuts issued by my house, as a caution against the numerous imitations made of my prints by re-engraving the design on fresh blocks.' * In such cases the design would be traced, pasted on the block and recut, the result being practically identical with the original print. It is not to be expected that such contemporary copies can be distinguished now from the originals.

At the close of the century Utamaro, too, guarded against imitations by adding *shōmei* to his signature. But Utamaro was not a publisher, and his warning was directed not against woodcuts copied from his own, but against fraudulent imitations of his style and signature. Such imitations are said to have been made by Toyokuni and Yeizan, among others.

Some twenty-five years earlier the popularity of Harunobu produced similar forgeries, and one of the forgers has left a confession, written in his old age. This is Shiba Kōkan. The confession is quoted in *Ukiyo-yé Hennenshi*, and is thus translated by Mr. Waley:—

'It is certain that there must have been painters among my ancestors, for my uncle, my father's elder brother, painted well from the moment of his birth, which shows that he must have inherited the capacity. At the age of six I saw a sparrow painted on porcelain, and copied it on paper. I showed the picture to my uncle. At ten I was fond of painting Darumas, and often submitted these, too, to my uncle. When I grew up I became a pupil of Kanō Hisanobu; however, I thought that Yamato painting was vulgar, and went to Sōshiseki.†

'At that time there was an Ukiyo-yé master named Harunobu. He excelled in portraying the feminine fashions of the day. At forty-odd, he suddenly fell ill and

* It is amusing to note that an album of prints, called *Shin-Yoshiwara*, by Kiyonobu, was published in 1700, and that an album containing several of the same designs was published in 1711 by Takeda Choyemon as the work of Okumura Masanobu. Both albums are in the Boston Museum, and I am indebted to Mr. Tomita, of that museum, for a note on the later album.

† A painter of the Chinese school, b. 1715, d. 1780.

died. I made forgeries of his work, and had them printed. People did not know they were forgeries, but imagined that I was Harunobu. As Harunobu was dead, this showed a want of loyalty (*shimpuku*) on my part. So I changed my name to Harushige, and using the colour-method of the Chinese painters Ch'iu Ying and Chou Ch'ēn, I painted pictures of Japanese beauties. For summer pictures I painted figures in gauze dresses that showed the form beneath, using the Chinese method; for winter pictures, a thatched hut surrounded by bamboos and a stone lantern in a garden, the whole under a covering of snow, using thin ink in the manner of Chinese "snow and bamboo" pictures, but indicating contours by lines.*

'It was at this time that the so-called *binzashi* (hairpin) made its appearance. It altered the whole method of feminine hair-dressing. By following this fashion in my pictures I obtained an immense vogue; but fearing that I might lose my name by reason of these pictures, I stopped painting.'

Let us first note that there is no mention here of the Europeanised style which Shiba Kōkan afterwards learnt and championed, and by which he is best known. It appears from another passage of his writings, quoted in the 'Kokka,' Vol. XIX., p. 70, that his first effort in this direction—a copper-engraving—was not produced till 1783. We must, therefore, reject the plausible suggestion made by Morrison ('Painters of Japan,' Vol. II., p. 45) that the unsigned prints in Harunobu's manner, which show a semi-European convention in the foliage, are by Kōkan, especially as this convention occurs in signed prints, e.g., the well-known 'Girl on the Steps of a Temple,' which, though sometimes found without signature, is in other impressions signed both by Harunobu and the engraver ('Harunobu, Koriusai, Shunsho,' pl. IV). Dr. Kurth, again, would assign to Kōkan all the Harunobu prints in the Chinese manner, also the prints showing diaphanous summer clothing or bamboos in snow. But if Kōkan successfully deceived the public, he must have closely followed Harunobu; and there is no reason to suppose that Harunobu was not before him in using these devices.

There is a further difficulty. Kōkan says that he made his forgeries after Harunobu's death. He remarks on the new fashion of dressing the hair, which he made a point of depicting in his prints. Now, during the

* In an ink-painting of 'snow and bamboo' or similar subjects there would be no outlines, definition being obtained by divisions of tone. The sentence has hitherto been interpreted as meaning 'by means of thin paper I made the contours stand up in relief.' Possibly there are different texts of the original. (Cf. Koechlin, 'Harunobu, Koriusai, Shunsho,' p. 9.) Ch'iu Ying, pupil of Chou-Ch'ēn, flourished in the fifteenth century, and is one of the celebrated painters of the Ming period. He painted fair ladies, Court scenes, amusements of women, etc. Pictures by him and his school, as well as copies of his work, are in the Museum collection.

years 1765–1770, when Harunobu was publishing his *nishiki-yé*, there is practically no change in the fashion of the women's coiffure. It is only after Harunobu's death that the change occurs. Any page of Shunshō and Shigemasa's *Seirō Bijin Awase Sugatami*, compared with any print by Harunobu, will show at once how marked a change had come over the fashion by 1775. The later prints of Koriusai show the same change, with the cluster of large hairpins stuck in the front hair, apparently more for decoration than necessity; but we know of no prints signed Harunobu, or —so far as I am aware—Harushige, which show this changed fashion. The closer Kōkan's statements are scrutinised, the more elusive they seem. If he represented a change of fashion which only took place after Harunobu's death, how could the public have thought that his prints were by Harunobu? Again, while wishing us to believe that he aped Harunobu to perfection, he lays stress on his own inventiveness; but the more inventive he was, the less deceptive would be his imitations. People confessing their youthful misdeeds are apt to be vain of their sins, and Kōkan probably exaggerated his exploits as a forger. If we adhere to his own account, it does not seem that we can point to any of the known colour-prints as being his work. Yet we cannot doubt that Kōkan did forge; and, as M. Koechlin suggests, it is not likely that he was the only one.

A German critic* has maintained that when we find the same design occurring in a book and in a single sheet, we should infer that the single sheet was a forgery based on the book-illustration; but it is dangerous to generalise in a case where Japanese ideas, training, and methods differ so greatly from our own. Japanese designers are always plagiarising from themselves as well as from one another. The practice is common in the painters of all schools, and the Ukiyo-yé masters would often adopt a design they had already used to a new shape or size of sheet (cf. the notes on Harunobu, Nos. 1 and 2). No doubt forgeries of this kind were made, but each suspected instance should be judged on its own merits.

So far we have discussed only contemporary counterfeits and imitations. During the Meiji period a certain number of prints were made after designs which had never been engraved in the artists' lifetime. There is, for example, a set of large 'Flowers and Birds,' after Hokusai, signed *Zen Hokusai I-itsu*, which are sometimes mistaken for work published by the master himself. One is reproduced in the Tebbs Collection Sale Catalogue

* H. Smidt. Harunobu, 'Technik und Fälschungen seiner Holzschnitte.' Vienna, 1911.

(Sotheby, 1913). Another (oblong) set of 'Flowers and Birds,' with the same signature, was vamped up from Taito's book 'Kwachō Gwaden,' published in Osaka, 1848–9. There is, again, a large *kakemono-yé* of a woman diving for *awabi*, after a Hokusai drawing, which was also made during Meiji. It is reproduced in the catalogue of a sale held at Sotheby's, June 23, 1913.

During the latter part of Meiji, as the colour-prints became more sought after by Europeans, reproductions began to be made in Japan. These range from poor and obvious to skilful and deceptive imitations. In the most careful of the modern reproductions of the earlier masters an attempt is made to imitate, not the original colours in their fresh condition, but the appearance of the colours as they have faded. The question of the colours and their fading is discussed in the following Note, compiled from material collected by Mr. S. W. Littlejohn.

Note D.

PIGMENTS.

(1) In the period of the Primitives the following were the colours chiefly used:—

The black is *sumi*, Chinese ink, which can be printed in a variety of tones from deep black to light gray. A lustrous deep black is also produced by soaking cakes of ink to dissolve out the gum, and then mixing with rice-paste.

Tan, or red oxide of lead. A variety of deeper tone, procured from China, was also used. *Tan* tends to blacken on exposure.

Shōyenji, a red made from a St. John's wort, *Hypericum Chinense*, and procured from China in the form of wads of cotton saturated with the colour. This fades, to a certain extent, if not thickly applied.

Beni, a pink made from the safflower, *Carthamus tinctorius*. It is the 'rouge' used in Europe as a cosmetic.

Kiō, a yellow made from turmeric, *Curcuma longa*.

Odo, yellow ochre. This does not fade.

Ai, indigo, made from *Polygonum tinctorium*; also from *Isatis tinctoria*. A fugitive colour.

The olive tints frequent in the hand-coloured woodcuts were made by mixing turmeric yellow or yellow ochre with indigo.

Cha-no-iro, 'colour of tea,' is a mixture of red and yellow.

Red, yellow, and black were mixed to a tint called *beni-gara*, but this is not the same as the *beni-gara* used later, which is an actual pigment. See below.

(2) In the *beni-yé*, two-colour prints, *beni* is used with green, *ichiban rokushō*, 'first washing of verdigris.' This green does not fade, though the *beni* does, tending to assume a yellow tinge.

(3) With Harunobu and the masters of the golden age of the colour-print, additional colours appear.

Murasaki, violet, made from *shōyenji* red and indigo boiled together. (The original *murasaki*, a vegetable purple dye made from *Lithospermum erythrorhizon*, and used by Japanese painters, was not used by the colour-printers.) This violet is rarely found in its original condition. Under the influence of light, and, still more, of damp, the indigo flies and a reddish brown remains.

This violet purple is to be distinguished from the lilac purple, called in Japan *asa murasaki* (morning purple), which seems to have been introduced by Toyokuni (hence the absurd legend that purple was first used by this master), and which was made from indigo and carmine (cochineal), *yōkō*. Both purples appear in the triptych by Toyokuni, No. 109, p. 269.

Airō, a blue obtained from *Mercurialis leiocarpa*, was used by Harunobu, especially for sky and water. This has usually faded to a delicate kind of buff.

Shidō, red oxide of iron. This can be mistaken for *beni-gara*, a kind of red ochre, which provides an opaque colour varying from brick-red to chocolate. It does not fade. A colour of which Harunobu was fond in his backgrounds is a beautiful pearl-gray, made by mixing Chinese ink with lead-white and mica, *kirara*. *Beni* was also mixed with lead-white or with white and the light-coloured *tan* to produce an opaque pink.

Taisha-seki, red ochre. *Yū-ō*, orpiment; a fast yellow.

Shiō, gamboge, was imported from Siam. It fades very easily in sunlight.

(4) Towards 1820 Prussian blue was imported from Europe, and this is the strong blue which we see in the landscapes of Hokusai and Hiroshige. Mixed with orpiment, it made a favourite green.

Towards the middle of the nineteenth century a purple was made from carmine boiled with Prussian blue. Still later, after 1860, aniline colours were introduced.

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CORRECTIONS AND ADDITIONS.

Page 5.—Note on No. 5. *For* Diakoku *read* Daikoku.
,, 10.—No. 3. *For* NISHIKIGE *read* NISHIKIGI.
,, 13.—No. 11. The unnamed actors are (1) Arashi Koroku, (2) Tomijūrō, (3) Ichimura Kamezō.
,, 24.—The designer of the print of a bath-girl described on this page is wrongly identified with Okumura Bunshi Masafusa. The *Masa* is here written with a different character.
,, 31.—No. 6. For *Sambokutsui* read *Sambuku-tsui*. No. 7. *For* Toki *read* Tokki.
,, 33.—Note on No. 2. *For* Chōki, Nos. 10–16, *read* Chōki, Nos. 1–7.
,, 61.—Kōkan, No. 1. Add to the description: Seals, *Shiba* and *Shun*.
,, 66.—*For* Tozandō Suriō *read* Tōzandō Sūriō.
,, 76.—No. 1. *For* Muira *read* Miura.
,, 77.—Description of No. 4. The words *In this play the two actors made their début* should be omitted.
,, 145.—*For* ANGUISAI YENCHI *read* ANGIUSAI YENSHI.
,, 168.—No. 5. For *Kakachiu* read *Kwakuchū*.
,, 174 and 175. After No. 2 and No. 6 *add*: Collection: Morrison.
,, 222.—No. 4. For *Utsushigé* read *Utsushi-ye*.
,, 227.—Add note to No. 4: On this and the next print the *Kiku* of the signature is written not in the single character meaning 'chrysanthemum,' but in two characters. Kurth, Utamaro, p. 133 note, and p. 374, thinks this signature indicates Kikumaro I and the other signature a second Kikumaro who was his pupil. The signature on our No. 2 disproves this supposition.
,, 237.—After Kiyomine, No. 9, *for* Collection: Hart *read* Collection: Morrison.
,, 242.—Toyohiro [23–30]. *Add*: Purchased, 1907.
,, 253.—No. 40. *For* HINASUKI *read* HINASUKÉ, *and for* AKITA GONOSUKÉ *read* AKITA-JO NO SUKE, (Governor of Akita Castle).
,, 273.—No. 120. The order of the sheets should be (2), (5), (1), (3), (4).
,, 274.—No. 122, note, 3rd line. *For* (No. 120) *read* (No. 119).
,, 281.—(KUNITORA.) *For* Apparently a pupil of Toyokuni *read* Pupil of Gosotei Toyokuni.
,, 282.—(YOSHIMARU.) *For* Probably a pupil of Toyomaru *read* Pupil of Kunimaru; he called himself Kitawo Masanobu the Third.
,, 296.—*For* Daimonjiva *read* Daimonjiya.
,, 329.—No. 118. For *Mi tsui* read *Mitsu-i*.
,, 331.—No. 127. *For* KANAGWA *read* KANAGAWA.
,, 356.—No. 216, note. *For* T'a Chi *read* Ta Chi, *and for* Wu Wang (the Bunnō of this print) *read* Wu Wang (son of Wēn Wang, the Bunnō of this print).
,, 363.—No. 4, note. *For* Hayato Momiojin *read* Hayatomo Miōjin. No. 5, note. *For* Kayazuyé *read* Kayuzuyé.

Page 364.—No. 8. For *Kawosho of the plum-tree* read *The Priest of the Plum-tree.* Next line. *For* Kawosho *read* Kwashō.

,, 373.—No. 16. *For* Two Seals, *Gogaku* and another *read Gogaku* and *Yashima.*

,, 380.—*For* PUPILS OF TORIN *read* TORIN AND PUPILS. No. 1. *Add* the note: Shūyei is another name of Tōrin III.

,, 383.—*For* OISHI MATORA (d. 1833) *read* OISHI MATORA (b. 1792, d. 1833).

,, 386.—No. 4. *For* Jōkōan *read* Sokō, *i.e.* Okajima Rinsai, Hiroshige's master.

,, 415.—No. 179. *Add* to description: Seal, *Kawaguchi.*

,, 417.—[195–254.] *For* Kesai Yeisen *read* Keisai Yeisen.

,, 435.—No. 294 (11). *For* Shriraito *read* Shira-ito.

,, 499.—No. 56, note. *For* Kasaton *read* Kasatori.

,, 515.—(Kunimori.) *For* Kōchōrō *read* Kochōrō.

,, 519.—*For* OKADA KWANZAN (d. 1846) *read* OKADA KWANZAN (b. 1790, d. 1846); and *add:* Pupil of Watanabe Kwazan.

,, 531.—No. 87. *For* Minobu *read* Mibu no.

,, 533.—No. 98. For *make a line under the moon by the south wing of the palace. The sound* read *make a line. Under the moon by the south wing of the palace the sound.*

,, 535.—[109–112.] For *Buyé Yumō* read *Buyei Mōyū.*

,, 536.—7th line from bottom. *Read* Nos. 118, 119 and 122 signed *Chō-ō-rō Kuniyoshi gwa;* the rest signed *Ichiyūsai Kuniyoshi gwa.*

,, 549.—No. 209. For *Shiōhi go-ban ro* read *Shiohi go-ban no uchi.*

COMPARATIVE TABLE OF CHRONOLOGY FOR THE PERIOD COVERED BY THE JAPANESE WOODCUTS DESCRIBED IN THIS CATALOGUE.

Period.	Sign.	A.D.	Period.	Sign.	A.D.
Genroku . 1	Dragon .	1688	Kiōhō . . 16	Boar . .	1731
,, . 2	Snake . .	1689	,, . . 17	Rat . .	1732
,, . 3	Horse . .	1690	,, . . 18	Ox . . .	1733
,, . 4	Sheep . .	1691	,, . . 19	Tiger . .	1734
,, 5	Monkey .	1692	,, . . 20	Hare . .	1735
,, . 6	Cock . .	1693	Gembun . 1	Dragon .	1736
,, . 7	Dog . .	1694	,, . 2	Snake . .	1737
,, . 8	Boar . .	1695	,, . 3	Horse . .	1738
,, . 9	Rat . .	1696	,, . 4	Sheep . .	1739
,, . 10	Ox . . .	1697	,, . 5	Monkey .	1740
,, . 11	Tiger . .	1698	Kwampō . 1	Cock . .	1741
,, . 12	Hare . .	1699	,, . 2	Dog . .	1742
,, . 13	Dragon .	1700	,, . 3	Boar . .	1743
,, . 14	Snake . .	1701	Enkiō . . 1	Rat . .	1744
,, . 15	Horse . .	1702	,, . . 2	Ox . .	1745
,, . 16	Sheep . .	1703	,, . . 3	Tiger . .	1746
Hōyei . . 1	Monkey .	1704	,, . . 4	Hare . .	1747
,, . . 2	Cock . .	1705	Kwanyen . 1	Dragon .	1748
,, . . 3	Dog . .	1706	,, . 2	Snake . .	1749
,, . . 4	Boar . .	1707	,, . 3	Horse . .	1750
,, . . 5	Rat . .	1708	Hōreki . . 1	Sheep . .	1751
,, . . 6	Ox . . .	1709	,, . . 2	Monkey .	1752
,, . . 7	Tiger . .	1710	,, . . 3	Cock . .	1753
Shōtoku . 1	Hare . .	1711	,, . . 4	Dog . .	1754
,, . 2	Dragon .	1712	,, . . 5	Boar . .	1755
,, . 3	Snake . .	1713	,, . . 6	Rat . .	1756
,, . 4	Horse . .	1714	,, . . 7	Ox . . .	1757
,, . 5	Sheep . .	1715	,, . . 8	Tiger . .	1758
Kiōhō . . 1	Monkey .	1716	,, . . 9	Hare . .	1759
,, . . 2	Cock . .	1717	,, . . 10	Dragon .	1760
,, . . 3	Dog . .	1718	,, . . 11	Snake . .	1761
,, . . 4	Boar . .	1719	,, . . 12	Horse . .	1762
,, . . 5	Rat . .	1720	,, . . 13	Sheep . .	1763
,, . . 6	Ox . . .	1721	Meiwa . . 1	Monkey .	1764
,, . . 7	Tiger . .	1722	,, . . 2	Cock . .	1765
,, . . 8	Hare . .	1723	,, . . 3	Dog . .	1766
,, . . 9	Dragon .	1724	,, . . 4	Boar . .	1767
,, . . 10	Snake . .	1725	,, . . 5	Rat . .	1768
,, . . 11	Horse . .	1726	,, . . 6	Ox . . .	1769
,, . . 12	Sheep . .	1727	,, . . 7	Tiger . .	1770
,, . . 13	Monkey .	1728	,, . . 8	Hare . .	1771
,, . . 14	Cock . .	1729	Anyei . . 1	Dragon .	1772
,, . . 15	Dog . .	1730	,, . . 2	Snake . .	1773

Period.	Sign.	A.D.
Anyei . . 3	Horse . .	1774
,, . . 4	Sheep . .	1775
,, . . 5	Monkey .	1776
,, . . 6	Cock . .	1777
,, . . 7	Dog . .	1778
,, . . 8	Boar . .	1779
,, . . 9	Rat . .	1780
Temmei . 1	Ox . . .	1781
,, . . 2	Tiger . .	1782
,, . . 3	Hare . .	1783
,, . . 4	Dragon .	1784
,, . . 5	Snake . .	1785
,, . . 6	Horse . .	1786
,, . . 7	Sheep . .	1787
,, . . 8	Monkey .	1788
Kwansei . 1	Cock . .	1789
,, . . 2	Dog . .	1790
,, . . 3	Boar . .	1791
,, . . 4	Rat . .	1792
,, . . 5	Ox . . .	1793
,, . . 6	Tiger . .	1794
,, . . 7	Hare . .	1795
,, . . 8	Dragon .	1796
,, . . 9	Snake . .	1797
,, . . 10	Horse . .	1798
,, . . 11	Sheep . .	1799
,, . . 12	Monkey .	1800
Kiōwa . . 1	Cock . .	1801
,, . . 2	Dog . .	1802
,, . . 3	Boar . .	1803
Bunkwa . 1	Rat . .	1804
,, . . 2	Ox . . .	1805
,, . . 3	Tiger . .	1806
,, . . 4	Hare . .	1807
,, . . 5	Dragon .	1808
,, . . 6	Snake . .	1809
,, . . 7	Horse . .	1810
,, . . 8	Sheep . .	1811
,, . . 9	Monkey .	1812
,, . . 10	Cock . .	1813
,, . . 11	Dog . .	1814
,, . . 12	Boar . .	1815
,, . . 13	Rat . .	1816
,, . . 14	Ox . . .	1817
Bunsei . . 1	Tiger . .	1818
,, . . 2	Hare . .	1819
,, . . 3	Dragon .	1820
,, . . 4	Snake . .	1821
,, . . 5	Horse . .	1822
,, . . 6	Sheep . .	1823
,, . . 7	Monkey .	1824
,, . . 8	Cock . .	1825
,, . . 9	Dog . .	1826
,, . . 10	Boar . .	1827
,, . . 11	Rat . .	1828
,, . . 12	Ox . . .	1829
Tempō . . 1	Tiger . .	1830
,, . . 2	Hare . .	1831
,, . . 3	Dragon .	1832
,, . . 4	Snake . .	1833
,, . . 5	Horse . .	1834
,, . . 6	Sheep . .	1835
,, . . 7	Monkey .	1836
,, . . 8	Cock . .	1837
,, . . 9	Dog . .	1838
,, . . 10	Boar . .	1839
,, . . 11	Rat . .	1840
,, . . 12	Ox . . .	1841
,, . . 13	Tiger . .	1842
,, . . 14	Hare . .	1843
Kōkwa . . 1	Dragon .	1844
,, . . 2	Snake . .	1845
,, . . 3	Horse . .	1846
,, . . 4	Sheep . .	1847
Kayei . . 1	Monkey .	1848
,, . . 2	Cock . .	1849
,, . . 3	Dog . .	1850
,, . . 4	Boar . .	1851
,, . . 5	Rat . .	1852
,, . . 6	Ox . . .	1853
Ansei . . 1	Tiger . .	1854
,, . . 2	Hare . .	1855
,, . . 3	Dragon .	1856
,, . . 4	Snake . .	1857
,, . . 5	Horse . .	1858
,, . . 6	Sheep . .	1859
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JAPANESE WOODCUTS.

OTSU MATAHEI (d. after 1716).

The rough sketches produced by this artist are of interest as providing a link in the history of Ukiyoyé. Matahei, who has no connection with the great Iwasa Matahei—the two names are written with different characters, though sounded alike—worked at Otsu, a village near Kioto. Hiroshige's views of the Tokaidō, the great highway on which Otsu was the last stage before Kioto, show that the tradition of making these rough and rapid sketches was still kept up in the mid-nineteenth century. Matahei's aim was to meet the rising popular demand for cheap pictorial art; but the Otsu-yé could not compete with the woodcut, when once the single-sheet prints had come into favour.

The signatures on the two examples here described show that Matahei claimed some connection with the Tosa line of painters. He died during the Kiōhō period (1716–1735), in his eighty-ninth year.

1. A DANDY OF THE GENROKU PERIOD (1688–1703). A young man in a gay dress, wearing the two swords of a samurai. Signed *Tosa Gonji kwaō* (word written in place of seal).

Brush drawing in body-colours (pale green, brownish purple, red and yellow). 13¼ × 9¼ in. (339 × 243).

Collection: Morrison.

2. THE WARRIOR KUMAGAI NO JIRO ON HORSEBACK. He carries a battle-fan in his raised hand. Signed, *Tosa Gonji kwaō.*

Brush drawing in body-colours (light green, pink, light and dark red). 13¼ × 9¼ in. (339 × 243).

Kumagai is the hero of a famous incident of the civil wars. At the battle of Ichi-no-tani, Atsumori, a youthful warrior of the Taira clan, nephew of the clan's great chieftain, Kiyomori, was driven fighting into the shallow water. Kumagai pursued him; Atsumori was overcome, but when his conqueror tore off his helmet, in order to strike off his head, Kumagai was seized with pity, for his own young son had fallen in that day's battle. Then he thought that a worse fate might befall the youth, so he carried out his purpose. Afterwards, filled with remorse, he shaved his head and retired to the temple of Kurodani, praying for the soul of Atsumori.

Collection: Morrison.

HISHIKAWA MORONOBU (b. 1625, d. 1694).

Moronobu, whose personal name was Kichibei, was born at Hota, in the Awa province. He was the son of a well-known embroiderer, and followed the same calling. But after removing to Yedo he left pattern-designing for painting. He studied both the Tosa style and the style of Iwasa Matahei, and was influenced also by the animated sketches of the Kano master, Itchō. About 1670–80 he began to design woodcuts, both single sheets and yehon, or picture-books, of which he produced over thirty. The dates of his birth and of his death are uncertain. 1638 is given by some authorities for the former. It has been usually stated that he died in 1714, but his death is referred to in a publication of 1695 as a recent event. Some sixteen of his illustrated books are in the Library of the Museum.

1. SURIMONO. A professional poet writing poems before a daimiō. In an open space between two trees by a stream the daimiō sits waiting for the poet to finish his writing; around is a circle of retainers, one holding a standard with a gourd; at r. kegs of saké.

Ink-print, uncoloured. Without margin, $8\frac{3}{4} \times 6\frac{1}{2}$ in. (222 × 165).

Outside the design, at the r. are printed thirteen short poems, with the names of the respective authors, on the subject 'Wide sea,' i.e., of sake 'in front of us.' At the l. is the signature *Hishikawa Moronobu fudé* and a short extract: *Utsunomi on account of the fewness of his troops hesitated to engage Masashige. This was the effect of Masashige's strategy, for Masashige had as few troops as Utsunomi*, etc. Also, four poems on various subjects.

For the historical incident, see Brinkley, Japan, Vol. II., pp. 21–22.

On the back are a number of poems on different subjects, viz:—

Drinking under the Stars. (Seven poems.)
Torrent Draughts. (Nine poems.)
Drinking from a big cup on board a big boat. (Ten poems.)
Night-long boats. (Six poems.)

Surimono means simply 'printed thing,' but in practice is a term applied to a special kind of print. In the surimono the engraved text, usually a poem, was the essential part, to which a design was added as harmonious decoration. Surimono were sent to friends to commemorate some domestic event, or as announcements of an entertainment, or as records of a social gathering, or (most frequently of all) as New Year's Cards. They were of various shapes and sizes, engraved and printed with unusual care and delicacy, but are not frequent till towards the close of the eighteenth century, and Shunman and, above all, Hokusai, produced a long series of exquisite small surimono.

An example of so early a date as Moronobu is an extraordinary rarity.

Collection: Morrison.

KWAIGETSUDO ANCHI. No. 1.

KWAIGETSUDO ANCHI (worked in the first quarter of the eighteenth century).

Anchi was one of the pupils of Ando, the founder of the Kwaigetsudō school.

1. A BEAUTY OF THE DAY: large *kakemono-yé*. An Oiran, with a pattern of gourd-flowers and black fans on her dress, walking from r. to l. Signed, *Nippon Kigwa Kwaigetsudō matsuyō Anchi dzu, lightly drawn in Japanese style by Anchi, follower of Kwaigetsudō.* Publisher, *Maruhachi, Odemma chō, Nichōme, Higashi yoko-machi.*

Ink-print. Imp., 23½ × 13 in. (598 × 333).

Kigwa, 'drawn for amusement,' is a phrase implying that contemporary life was not supposed to be a serious subject of art.

Purchased, April 1910.

TORII KIYONOBU (b. 1664, d. 1729).

Torii Kiyomoto, who came to Yedo in 1687 from Osaka, was the founder of the Torii line of Ukiyoyé artists, and originated that close association with the theatre for which this family is famous. He died on 28 April, 1702. But nothing of his work seems now to survive.

Kiyonobu is said to have been the second son of Kiyomoto, who was married at the age of seventeen. His ordinary name was Shōbei. He came to Yedo with his father, whose reputation he altogether surpassed before long, and became extremely popular as an artist. His portraits of the actor Danjurō, the first of that famous line, were especially admired. While influenced both by Moronobu and by Kwaigetsudō, he created an individual style, conditioned at the outset by the exigencies of the *kamban* or poster, which demanded a broad and telling treatment. He also produced a number of book-illustrations and many single sheets, chiefly prints of actors. His paintings are very rare. His style is recorded to have undergone decided changes in the latter part of his career. He introduced the use of *beni* pink instead of *tan*, red-lead. The colour-prints signed Kiyonobu have been of recent years assigned by most critics to a second Kiyonobu. This question is discussed in the Introduction to this Catalogue.

1. TWO ACTORS IN THE PLAY CALLED SAYA-ATE. Ichikawa Danzō as Fuwa Bansaku, a 'rōnin,' with a large, limp straw hat, is seated, with one hand drawing his sword from his belt, and looking up threateningly at Nagoya Kosanza, who stands above him: the latter

(a character played by Ichimura Takinojō) holds an open umbrella. Above are the names of the actors: below, the signature *Torii Kiyonobu fudé.*

Ink-proof; uncoloured. $10\frac{1}{4} \times 5\frac{3}{4}$ in. (264 × 150).

'Rōnin' means 'Wave Man,' *i.e.*, a wanderer. Any man of samurai class, who was for any reason separated from his feudal lord, became a Ronin, and wandered about the country picking up an irregular livelihood. The straw hat shown in the print is distinctive of the Rōnin, though also used by Samurai when visiting the Yoshiwara or when a disguise was desired.

Collection: Morrison.

2. A FAIR BOOKSELLER. A girl with a pack of books on her back. She is walking towards the r., her head is turned over her shoulder l. She holds a writing-brush in one hand, a guide to letter-writing in the other. The topmost of her pile of books is the famous romance Genji Monogatari; under that are books on music; on the side of a large box which supports the books is an advertisement. Signed, *Torii Kiyonobu fudé.* Publisher, *Komatsu-ya.*

Hand-coloured print, *urushi-yé.* Colours: yellow, red, green, grayish blue, lacquered black. $12\frac{3}{4} \times 6$ in. (337 × 162).

Transparent lacquer was applied over black ink, or else a lacquer was used which turned black when dry. Gum was also used, but chiefly over colour.

Collection: Morrison.

3. TWO ACTORS IN THE PLAY OF THE SOGA BROTHERS. Bando Hikosaburō and Sawamura Sōjurō as two samurai inside a house talking together, the former stooping, the latter standing. At the back, washing-basin and dipper. (The arrows held by the actors are ornamental only, not weapons.) At the sides are the actors' names. Signed below, *Torii Kiyonobu fude.* Publisher, *Tsuru-ya, Odemma street, Yedo.*

Hand-coloured print, *urushi-yé.* Colours: pink, yellow, olive green, lacquered black. $12\frac{1}{8} \times 5\frac{1}{2}$ in. (318 × 146).

Collection: Morrison.

4. TWO ACTORS IN A SCENE. Two actors representing apparently a scene in Mount Hōrai, the fabled Paradise of the Taoists. An enormous jar of *sake* stands by a pine and bamboo. In front of it a youth sits r. holding up a broad, shallow cup, about to drink. At the l. a girl, standing on a dragon, holds a long ladle. At each side a crane flies over flowing water. Signed, *Torii Kiyonobu fudé.* Publisher, *Yemiya, Shinmei-maye Yoko-chō.*

Hand-coloured print. Colours: blue, red, yellow, olive green; gold dust mixed with green in parts. $8\frac{1}{8} \times 11\frac{1}{8}$ in. (207 × 283).

Mount Hōrai is a mountain of the Fortunate Islands; the crane, plum-blossom, bamboo and pine are the familiar Chinese emblems of longevity.

Purchased: April, 1910.

5. THE GODS OF GOOD LUCK IN THE TREASURE-BOAT. Ebisu, Hotei and Daikoku in the *takarabuné* or treasure-boat. Ebisu is catching a fish. Daikoku has his mallet and rice-bales. Unsigned. Publisher, *Yemiya.*

Above, a popular verse used as a charm. It can be read from either end. *O to sleep a sleep deep as the trance of a pagoda in the long night, and then to be awakened by the happy sound of a ship sailing near!* On the sail, *Long sword and short sword sleep in the scabbard.*

Hand-coloured print. Colours: red, yellow, blue, with gold dust. $8\frac{1}{8} \times 11$ in. (207 × 281).

This and the last are specimens of a kind of print given, for luck, as New Year's presents. The Seven Gods of Good Luck, Shichi Fukujin, are Ebisu, Hotei, Diakoku, Jurojin, Fukurokujiu, Bishamon, and Benten; and are subjects of inexhaustible popularity in art.

Purchased: April, 1910.

6. TEA-HOUSE SCENE. Segawa Kikunojō as a girl, holding the kind of small drum called 'tsuzumi'; at her feet Bandō Hikosaburō, as a samurai, sits with pipe and charcoal-box. Against the actors are engraved their names. At the l. *Torii Kiyonobu fudé.* Below, the publisher's address, *Mikawa-ya, Shin Osaka street.*

Hand-coloured print. Colours: yellow, pale blue, orange. $12\frac{1}{2} \times 5\frac{3}{4}$ in. (318 × 147).

Female parts, on the Japanese as on the Elizabethan stage, were played by men, of whom the Segawa family were especially famous for their impersonations of women.

Collection: Morrison.

7. SCENE IN A PLAY. The wife of Shigetada (acted by Segawa Kikujirō) standing under looped hangings on the corner of a verandah with a halberd (*naginata*) in her hand; she speaks to the wife of Kagekiyo below, (acted by Yoshizawa Ayame) who, with a four-stringed lute (*biwa*) under her arm and a mirror in her right hand, is standing by the verandah. At the sides are the names of the actors and of the characters. Publisher, *Yamamoto, Odemma street, Sanchome.* Signed, *Torii Kiyonobu fudé.*

Colour-print in green and rose; *beni-yé.* $12\frac{1}{8} \times 5\frac{1}{2}$ in. (317 × 145).

Kagekiyo, a hero of the Taira clan, attempted to murder Yoritomo, but was prevented by Shigetada.

Collection: Morrison.

8. SCENE IN A PLAY. A lady walking in the snow. A lady walking on pattens over the snow, while her maid follows her steps and

holds over her an umbrella on which the snow is coated. They are close to the raised verandah of a house beyond the corner of which a blossoming plum-tree appears. At the sides are the names of the actors playing the parts: *Segawa Kikujirō* and *Sanogawa Ichimatsu*. Signed, *Torii Kiyonobu fudé*. Publisher, *Nakajimaya, Sakai street*.

Colour-print in green and rose; *beni-yé*. With *gauffrage*. 12⅛ × 5½ in. (319 × 146).
Collection: Morrison.

TORII KIYOMASU (b. 1702 (?), d. 1763).

Kiyomasu was the eldest of Kiyonobu's three sons. He seems to have begun to produce prints as a boy in his father's studio, following Kiyonobu's style so closely as sometimes to be almost indistinguishable from him. The parallel character of the careers of these two led Fenollosa and others to regard Kiyomasu as the brother and not the son of Kiyonobu. The records of the Torii family, however, definitely give him as the eldest son. All accounts seem to agree that he died in 1763, though he retired from his profession some time before that. But as to the date of his birth there are grave discrepancies of tradition. According to the *Dai Nihon Shoga Jimmei Jisho*, the latest Japanese dictionary of artists, he died at the age of 58, and was therefore born in 1702. According to the Hayashi catalogue, following other Japanese authorities, he was born about 1679. The Torii family records tell us that Kiyonobu was only married in 1693; so if he was only once married, and if Kiyomasu was not an adopted son, we should assume the later date, 1702, to be correct. Against this Kurth produces a document that appears, on the face of it, to make this impossible. This is a pictorial advertisement of the Nakamura theatre, dated Genroku 6, *i.e.*, 1693, and signed by Kiyomasu. Kurth therefore disregards the Torii records, and makes Kiyomasu the brother, not the son, of Kiyonobu. But is the evidence really conclusive? May not the print have been made in commemoration, at a later date? At any rate, the form of the coiffure with its thin tail, points to the end of Genroku rather than to any date before 1700.

1. SCENE IN A PLAY. Ichikawa Danjurō, as Soga no Sukeroku, holding an umbrella; he stands l. and looks angrily over his shoulder at two girls sitting r. on a bench; one of them smiles and points at the man with a mocking gesture; they hold an umbrella between them. In the background is a restaurant, which has the sign *Matsuba-ya*. Signed, *Torii Kiyomasu*. Published, *Igaya, Motohama street*.

Large ink-print, uncoloured. 11½ × 16⅝ in. (301 × 438).
Collection: Morrison.

2. ARASHI WAKANO AS ONO NO KOMACHI, DANCING. She holds a large fan in her hand. Entitled, *Arashi Wakano as Ono no Komachi.* Signed, *Torii Kiyomasu fudé.* Publisher, *Igaya, Motohama street, Yedo.*

Hand-coloured print; *urushi-yé.* Colours: lacquered black, yellow, pale orange, grayish blue. $10\frac{3}{4} \times 6\frac{1}{8}$ in. (272 × 156).

Ono no Komachi, the most famous of the poetesses of Japan, moved, a brilliant figure, among the luxurious beauties and effeminate courtiers of ninth-century Kioto. The story of her charm, her genius, and her frailty; of the days of her triumphant youth, when she put the envy of a rival poet to shame, and of her forlorn old age, when she begged her way from door to door, has haunted the popular imagination. Komachi appears among the Six Poets chosen by tradition, as well as among the larger circle of the Thirty-six. She is a favourite subject even with the Ukiyoyé artists.

Collection: Hart.

3. TWO ACTORS IN A PLAY. A girl is seated on a lotus-thalamus at the corner of a verandah; she holds up in her hand a scroll (makimono); behind her a youth, played by an actor of the Ogino family, holds up a lantern shaped like a house, with paper net-work fringe. Signed, *Torii Kiyomasu.* Publisher, *Nakajima-ya, Sakai street.*

Hand-coloured print; *urushi-yé.* Colours: yellow, green, pink, red, lacquered black. Gold dust is also used in places. $12\frac{1}{4} \times 5\frac{3}{4}$ in. (312 × 158).

The two figures are possibly meant to be parodying the traditional representations of Bishamon, the God of Wealth, who often holds a small shrine in his hands, and Monju, the God of Learning, though the collocation of the two would be extremely unusual.

Collection: Morrison.

4. AN ACTOR OF THE ONOYE FAMILY AS A GIRL HOLDING AN IRIS. A girl, holding up a fold of her dress in front of her, stands looking r. over her shoulder, while in her right hand she carries an iris in a fold of paper. A kerchief is on her head. Signed, *Torii Kiyomasu fudé.*

Hand-coloured print. Colours: olive green, yellow, pale orange, dull pink, grayish blue. $12\frac{1}{8} \times 6$ in. (345 × 161).

Collection: Morrison.

5. NIGHT RAIN ON KARASAKI: ONE OF THE EIGHT VIEWS OF OMI. Rain on the shores of Lake Biwa. In the foreground are two porters moving r. and a man with a torch going the other way towards a great pine-tree. Shrine on the further side of a small bay. Signed at the foot, *Yeshi* (artist) *Torii Kiyomasu fudé.* Publisher, *Igaya, Motohama street.* Above, *The Second of the Eight Views of Omi. Night Rain*

on Karasaki, and the poem, *Leave the spring earth to the rain of night; the evening wind has passed away; now is the hour of the Karasaki pine.*

Hand-coloured print; *urushi-yé*. Colours: yellow, red, olive gray, lacquered black. $12\frac{3}{8} \times 6\frac{1}{4}$ in. (318 × 160).

The pine-tree of Karasaki is said to be the largest though not the highest in the world. For the Eight Views of Omi, *see* Tanaka Masunobu, No. 1, and Toyohiro, Nos. 1–8.

Collection: Morrison.

6. AN ACTOR AS A POET. An actor wearing a black wing-shaped garment with butterfly pattern, and the long skirts (*naga bakama*) of the court nobles, holds his writing-brush in one hand and ink-slab in the other, as if seized with an inspiration and about to write. At the l. is the actor's name, *Ogino Isaburō*. Signed, *Torii Kiyomasu fudé*. Publisher, *Yemiya, Yedo*.

Hand-coloured print; *urushi-yé*. Colours: pale olive, warm yellow, light red, pale green, powdered with gold, lacquered black. 13 × 6 in. (340 × 160).

Collection: Morrison.

7. SCENE IN A PLAY. Sanjō Kantarō as a courtesan at her toilet, looking up and catching by the sleeve a companion (played by Sakata Ichitarō) who stands behind her, holding a comb in her hand. A kamuro (played by Nozaki Shigeuji) kneels r. Names of actors at the side. Below, *Yeshi Torii Kiyomasu fudé*. Publisher, *Igaya, Matohama-street*.

Hand-coloured print; *urushi-yé*. Colours: red, yellow, lacquered black, with gold dust. $11\frac{7}{8} \times 5\frac{3}{4}$ in. (301 × 145).

Purchased: August, 1908.

8. SCENE OF MAGIC, FROM A PLAY. Segawa Kikunojō as Tekkai Sennin in form of a girl breathing out her spiritual essence; Ichikawa Yebizō as Mushanosuke l. looking up at the vision. The scene is outside the verandah of a house. The apparition is played by Matsushima Kichisaburō. At the sides are the names of the actors and characters. Signed, *Torii Kiyomasu fudé*. Publisher, *Igaya*.

Colour print, in rose and green; both faded. $11\frac{5}{8} \times 5\frac{3}{8}$ in. (304 × 139).

Tekkai Sennin, the Chinese Li T'ieh K'wai, is one of the most famous of the Rishi or Mountain Hermits, and is often represented in classic art, both Chinese and Japanese, in act of breathing out his soul to converse with Lao-tzŭ in Paradise.

Collection: Bacon.

9. TYPES OF THE THREE PROVINCES; ACTORS AS OTOKODATE. Three actors; at the r., Fujikawa Heikurō as Nagoshi

Yasubei of Osaka; at the l., Matsumoto Koshirō as Banzui Chōbei of Yedo; in the middle, Nakamura Sukegoro as Teppeki Shōbei of Oshiu. Signed, *Torii Kiyomasu fudé.* Publisher, *Maruyama, Tōri Abura street.*

Colour-print, in rose and green. $16\frac{1}{2} \times 11\frac{5}{8}$ in. (422 × 297).

The Otokodate were a fraternity of brave men who were bound not only to stand by one another, but to help the weak and friendless and defend them against oppression. The head of the fraternity was called its 'Father.' The most famous of the Otokodate of Yedo was Chōbei, of whom many stories are told. (*See* Mitford, "Tales of Old Japan," 1876, pp. 68, 69.)

Collection: Morrison.

LARGE PRINT.

10. TWO ACTORS AS SOGA NO GORO AND ASAHINA. Asahina trying to drag Soga no Gorō into a room by the lappets of his armour. Signed *Torii Kiyomasu.* Publisher, *Sagamiya, Yushima Tenjin, Yedo.*

Hand-coloured print; *tan-yé.* Imp., $20\frac{7}{8} \times 12\frac{1}{2}$ in. (534 × 322).

Asahina, son of the Amazon Tomoye Gozen, was famous for his feats of superhuman strength, and is said to have journeyed down to Hell. The two brothers Soga are the heroes of a well-known play. See note on Shunshō, No. 27.

Collection: Morrison.

TORII KIYOTADA (worked in the first half of 18th century).

Pupil of Kiyonobu: worked in Yonezawa Street, Yedo. His work is extremely rare.

1. AN ACTOR AS A GIRL AT HER TOILET. A girl wearing a dress decorated with a design of storks and bamboo, looking down at her reflection in a round mirror on a stand beside her l. Two sliding panels are shown in the wall behind. Signed, *Torii Kiyotada.* On a jar-shaped sign beneath the artist's name is *beni-yé.* Publisher, *Gonshirō, Dōbōchō, Asakusa, Mitsusuke, Yedo.*

Hand-coloured print. Colours: red, yellow, olive, blue. $13\frac{3}{8} \times 6\frac{1}{2}$ in. (345 × 170). Purchased April 1904.

2. THE ACTOR DANJURŌ AS A BEGGAR IN A PLAY. A standing figure, with the Ichikawa crest on his skirt, wearing a large limp straw hat, with a toy figure on the crown of it; he holds a fan in one hand and makes a gesture with the other, as he recites the speech which is engraved on the blank space of the print. Strips of gold cloud above.

The gist of the speech is that he has lost his father, that he is hated by his mother, and has been turned out of house and home. Unsigned.

Hand-coloured print; *urushi-yé*. Colours: yellow, orange, lacquered black, purplish-gray, gold. $12\frac{7}{8} \times 6\frac{1}{8}$ in. (334 × 158).
Collection: Morrison.

TORII KIYOHIRO (d. 1776.)

Pupil of Kiyomasu. Little is known of his biography. Fenollosa, Masters of Ukiyoyé, p. 33, says that his work never appears before 1750. But in the Hayashi Catalogue there is a book by him dated 1737. And the existence of hand-coloured prints from his hand, such as No. 1 of this catalogue, shows him to have worked at an earlier date than is generally supposed. Most of his work runs parallel with that of Kiyomitsu.

1. A BEAUTY OF THE SHIMABARA OF KIOTO ON A SPRING FESTIVAL DAY. A courtesan walking, accompanied by two grown-up attendants and a child; a manservant holds an umbrella over her head. Signed, *Torii Kiyohiro dzu.*

Hand-coloured print. Colours: blue, pale purple, green, yellow, pink. $13 \times 6\frac{3}{4}$ in. (340 × 178).
Probably part of a triptych of Types of the Three Cities. *Cf.* Kiyomitsu, No. 6.
Collection: Hart.

2. THE ACTOR NAKAMURA SUKEGORO AS GAMA SENNIN. He stands with one knee resting on a rock, and with a fan raised in his right hand, looks down at a toad which is breathing out the semblance of a scroll. Signed, *Torii Kiyohiro fudé.*

Hand-coloured print. Colours: yellow, pink, gray, and green. $11 \times 5\frac{3}{8}$ in. (290 × 139).
Gama Sennin is the name given by the Japanese to a Rishi or Genius of Taoist legend, who lived in the wilds of the mountains with a toad (gama) for his only companion.
Collection: Tuke.

3. THE ACTOR SANOGAWA ICHIMATSU AS A GIRL, NAMED NISHIKIGE. A standing figure holding a square flower-pot with a flower in it; behind, the eaves and verandah of a house, and a blossoming plum-tree. Signed, *Gwakō Torii Kiyohiro fudé.*

Colour-print in green and rose. $11 \times 5\frac{1}{4}$ in. (287 × 137).
Collection: Morrison.

4. A GIRL IN A SHOWER. She is walking on pattens under a willow, and opening her umbrella against the first drops of the shower. Verse (called hokku): *The wizard rain trickles in drops about the girl's ankles like the dew upon the hagi; it is an earnest of love.* (Hagi means shin of the leg as well as the shrub lespedeza.) Signed, *Torii Kiyohiro fudé.*

Colour-print in green and rose. $7\frac{1}{2} \times 4\frac{1}{8}$ in. (198 × 109).

There is on this subject an allusion to the story of Kume-no-Sennin, who loved a mortal maid and is sometimes said to have been changed into rain. See Note on No. 10 below.

Collection: Morrison.

5. THE ACTOR ONOYE KIKUGORO AS SUKENOBU. A snow-scene; the actor holds a snow-laden umbrella; behind him is a fence beyond which rise bamboos. Signed, *Torii Kiyohiro fudé.* Publisher, *Urokogataya.*

Colour-print in green and rose. $11\frac{5}{8} \times 5\frac{1}{2}$ in. (304 × 146).

Collection: Morrison.

6. ONOYE KIKUGORO AS A SAMURAI. He stands by a garden gate and a fence, with woodbine climbing over it. He holds a plant in a basket and looks down at a snake which comes towards him. Name of actor above.

Colour-print in green and rose. $10\frac{3}{4} \times 5$ in. (275 × 127).

Collection: Salting.

7. TWO ACTORS REPRESENTING TWO LILIES ON ONE STEM. Nakamura Tomijurō Keishi, (probably of Osaka) r., and Ichikawa Danjurō Sanshō, l., dressed as women, with their faces turned toward each other over the shoulder and one sleeve touching; they represent two 'Lady' lilies on one stem. Beneath and in front of them is a firebox with tongs, small logs of wood, and blossoms thrown on the fire; the smoke rises up between the figures. Above is the verse, *In the garden of Narazaka the early Lady lilies bloom in pairs.* Signed, *Torii Kiyohiro gwa.* Seal, *Kiyohiro;* larger seal, *Tsū-sen.* Publisher, *Maruko, Tōri Abura street.*

Colour-print in green, red, and gray, with an added tint of grey over red. $15\frac{1}{8} \times 6\frac{3}{4}$ in. (395 × 175).

Collection: Bacon.

8. ACTORS IN A SCENE FROM THE TEA-CEREMONY. An actor of the Nakamura family as a girl making tea, and another (probably Sakata Tōjurō) as a man arranging flowers for the tea-ceremony.

Verse: *The arrow-wheel, as it blows round, heightens the wafted scent of the plum-flowers.*

The 'arrow-wheel' is the Nakamura crest, and is seen on the actor's sleeve, the plum-blossom being the crest of the other actor. Signed, *Torii Kiyohiro fudé.* Publisher, *Yamamoto.*

Colour-print in green and rose. $16\frac{3}{4} \times 11\frac{3}{4}$ in. (435 × 314).

The tea-ceremony, *Cha-no-yu*, was originally an importation from China, but its elaboration as an æsthetic cult dates from the fifteenth century in Japan. A Buddhist priest, Shiukō, had found in the drinking of tea, with its wakeful properties, a valuable help to that intense meditation which was the chief religious rite of the Zen sect, and he invented for the practice a minute ceremonial.

Yoshimasa (1435-1490), eighth of the Ashikaga Shoguns, took up the cult and made it fashionable. He added to his famous Silver Pavilion the first tea-chamber built in Japan. The dimensions of the chamber and every detail of its fittings and furniture were prescribed by rule. A spirit of simplicity, severity, and fastidious refinement presided over the cult, which was nothing less than a system of social etiquette and an education in æsthetic taste.

The influence of the cult has pervaded not only the art but the manners and national character of the Japanese. No teapot is used in the ceremony, but the tea, in fine powder, is placed in the cup and boiling water placed upon it.

Closely associated with the *Cha-no-yu* was the art of *Ike-bana*, or Flower-Arrangement. This art also dates its development from the Silver Pavilion of Yoshimasa, and owes much to the genius of the famous painter Sōami. *Ike-bana* means "living-flower," and the paramount principle of the art was the suggestion of living growth in the cut flower. Hence all crushing or heaping of blossoms was undreamed of, as was any mathematical symmetry of arrangement. Harmony was sought less in colour than in line, compositions being founded on a three-lined, five-lined, or seven-lined base. Elaborate rules were devised for the ordering of the direction and relation of curves, the aim always being to imitate the natural balance of the living plant. The rules which governed the combinations of flowers—what were appropriate to the several seasons, and what shape and what kind of verse was appropriate for each particular occasion—were equally specific and minute. The flower arrangement must also be in harmony with the picture hanging by it, and with the view of the garden outside. The art is thought to lighten care, to liberate from worldly thoughts, and to infuse gentleness and courtesy into the spirits of those who practise it.

For a full description of the *Cha-no-yu* and *Ike-bana*, see Brinkley, Japan, Vol. II., Chap. VI., and Vol. III., Chap. I.; and J. Conder's Floral Art of Japan, 1899.

Collection: Satow.

9. CHILDREN SPINNING TOPS. Two boys spinning tops, while a young man stands behind them looking on; he wears a sword under the l. arm, to the hilt of which hangs a bundle of letters. Verse; *The elder and the younger brother dance the spinning-top dance, like butterfly and plovers.* Signed, *Torii Kiyohiro fudé.* Publisher, *Maruya, Hōsendō Tōri Abura street.*

Colour-print in green and rose. $17 \times 11\frac{7}{8}$ in. (443 × 314).

Collection: Satow.

KIYOHIRO. No. 8.

10. GIRLS PLAYING THE GAME CALLED 'SUGOROKU.' Two girls seated opposite each other on the floor playing a game with counters on a box, while a third seated near looks on, holding the pipe which she is smoking in her hand. Verse, *When Shusi and Shusan get together, there is such a chatter that the moon and the night have no peace.* Signed, *Torii Kiyohiro fudé.* Seal. Publisher, *Urokogataya.*

Colour-print in green and rose. 17 × 12 in. (443 × 314).

The classic game of counters, corresponding in estimation to chess in Europe, is the game of "go." Sugoroku is a kind of race-game.

Collection: Satow.

11. SPRING RAIN; SUMMER RAIN; AUTUMN RAIN. UNDIVIDED TRIPTYCH.

From right to left the associated subjects are:

(1) Segawa Kikunojō as a girl holding an umbrella over another actor playing the part of a *Yakko no Koman*, or woman-Otokodate, who wears man's clothes. Verse on autumn rain: *In the first shower she loves to assume the attitude of a man.*

(2) Sanokawa Ichimatsu as a page holding an umbrella over Komachi (played by an actor of the Nakamura family). Verse on summer rain: *Ah, the summer rain! It drops in answer to the poem's entreaty;* an allusion to the story of Komachi the poetess producing rain in time of drought by the power of her verse.

(3) An actor holding an umbrella over an Oiran (played by Nakayama Kumetarō). Verse, *The plum-blossom radiates perfume in the spring shower over the narrow lane where the print of the pattens lingers.*

Each print is signed *Torii Kiyohiro fudé.* Publisher, *Maruko, Tōri Abura street.*

Colour-print in green and rose. 11⅜ × 17¾ in. (290 × 450).

Purchased, April 1910.

12. ACTORS AS KUME-NO-SENNIN AND GIRL. Nakamura Richo as a girl kneeling on one knee by a stream and lifting the hem of her skirt, about to wash her feet; above, l., Ichimura Kakitsu as the Sennin stands on the branch of a flowering cherry tree and looks down on her. Names of the actors and parts above. Publisher, *Urokogataya.*

Colour-print in green and rose. 11¼ × 4¾ in. (293 × 128).

The print has been mutilated on both sides and lacks a signature. It is here attributed to Kiyohiro on internal evidence.

Kume-no-Sennin was one of the wizard hermits or immortals of Taoist legend, who

enjoyed the power of floating at will in the air. Once, however, beholding from above a girl washing in a stream, he was overcome by earthly desires, and suddenly materialised, tumbled grossly to the ground.

Collection: Bacon.

TORII KIYOMITSU (b. 1735, d. 1785).

The second son of Kiyomasu was Kiyomitsu, who came to be the third great representative of the Torii line. His personal name was Hanzō. During the Horeki period Kiyomitsu was the most prominent print designer of the day, and held his own till eclipsed by the ascendency of Harunobu, whose new manner influenced his later work. During the heyday of Harunobu's success Kiyomitsu seems to have retired.

1. THE ACTOR SEGAWA KIKUNOJO AS A DANCER. The actor dressed as a woman, representing perhaps Shizuka, concubine of Yoshitsuné, stands holding a fan in one hand. Above is a flying crane, and the verse, *Through the rising mist the crane flies like a kite.* Signed, *Torii Kiyomitsu gwa.* Publisher, *Yamamoto.*

Colour-print in green and rose (the rose faded). $11\frac{3}{4} \times 5\frac{3}{8}$ in. (296 × 137).
Collection: Salting.

2. THE ACTOR SEGAWA KIKUNOJO AS A GIRL, O-MACHI. A standing figure, in a room, holding a scroll, with head turned over the shoulder r. With name of actor and character. Signed, *Torii Kiyomitsu gwa.* Publisher, *Kamimura.*

Colour-print in green and rose. $10\frac{1}{4} \times 4\frac{5}{8}$ in. (269 × 121).
Collection: Bacon.

3. THE ACTOR BANDO HIKOSABURO AS A PAGE. He is dressed as a *koshō* or page, holding a bunch of narcissus flowers in a fold of paper. The decoration of his dress is a pattern of love letters. Verse: *How like a narcissus is the page in his mien, how like a flower's beauty his face!* Signed, *Torii Kiyomitsu fudé.* Publisher, *Yamamoto.*

Colour-print in green and rose. $12 \times 5\frac{3}{8}$ in. (307 × 135).
Collection: Tuke.

4. THE ACTOR ICHIMURA KAMEZO IN CHARACTER. Kamezō as Sukeroku of Hanakawado, Yedo. A standing figure, holding an umbrella over his head. The actor's crest is below that of Sukeroku. Signed, *Torii Kiyomitsu fudé.* Publisher, *Okumura, Tōri Shiwō street.*

Colour-print in green and rose. $11\frac{3}{4} \times 5$ in. (303 × 130).
Sukeroku was one of the Otokodate, an association or league of men bound by a

vow to stand together to help the weak and chastise oppressors. In an often dramatised story, Agemaki, a famous courtesan, is rescued by him.

Collection: Bacon.

5. NEW YEAR'S GAMES OF BOYS AND GIRLS. UNDIVIDED TRIPTYCH. Three subjects:—

(1) At the r., a woman giving a ball to a young girl. Verse: *Flock round like the hundred plovers in the song of the ball* (*i.e.* a song sung while playing ball). Signed, *Torii Kiyomitsu fudé.* Publisher, *Urokogataya.*

(2) In the centre, a boy spinning a top, and a young man effeminately dressed, gives a top to his companion. Verse: *They whip it even faster than it spins* (lit. whip the spring horse even faster than it runs; *koma* meaning horse, also top). Same signature.

(3) At the l., a woman giving a shuttlecock to a little girl. Verse; *It comes down as suddenly as the gust from Tsukuba Mountain.* Same signature.

Colour-print in green and rose. 11 × 16½ in. (280 × 424).

An undivided triptych of this date is a rarity. *Cf.* the next No. and No. 7 of Okumura Masanobu.

Collection: Bacon.

6. TYPES OF COURTESANS OF KIOTO, YEDO, AND OSAKA. UNDIVIDED TRIPTYCH.

(1) At the r., Courtesan (*Oiran*) of Kioto, with young attendant (*kamuro*). Verse: *Oh, Willow, whatever touches you, receive it gently.*

(2) In the centre, Courtesan of Yedo with *kamuro.* Verse: *Spring in Yoshiwara is the storehouse of joy and delight.*

(3) At the l., Courtesan of Osaka, with *kamuro.* Verse: *O Naniwa girl, you are beautiful among beauties as among plum-trees, the tree on which the nightingale perches.* In each case the *kamuro* holds a battledore inscribed with the name of the city.

Each of the three sheets is signed *Torii Kiyomitsu gwa.* Of the three upright labels giving the titles, that on the right is marked *Set of Three: Left-hand,* while that on the left is marked *Right-hand.* Publisher, *Iwatoya, Ni-chōme, Kayachō, Asakusa, Yedo.*

Colour-print in red, yellow, greenish gray, and a fourth tint of warm green produced by printing gray over yellow. 11¼ × 16⅝ in. (285 × 422).

Collection: Morrison.

7. ACTORS IN A PLAY. Arashi Sankatsu as the girl Tora, and the wife of Yawata no Saburō (acted by Hanagawa Ichi-no-jō) fencing with boughs of blossoming cherry. Names above. Signed *Torii Kiyomitsu gwa.* Publisher, *Yenami.*

Colour-print in red, yellow, light olive, and warm green produced by printing the last tint over yellow. $11\frac{3}{4} \times 5\frac{1}{2}$ in. (309 × 145).

Tora of Oiso was the mistress of Soga no Gorō, one of the two Soga brothers, famous in Japanese story. *See* note on Shunshō, No. 27. Tora died of grief at being deserted by her lover, and was changed into stone.

Collection: Morrison.

8. THE ACTOR ONOYE KIKUGORO BAIKO AS KATSUTA NO JIRO NARINOBU. A samurai holding up a mirror in his right hand. The mirror is an allusion to the play called *Kagami-yama* (*Kagami* means mirror). Title of the play, *Umemomiji Dateno Okido* (temporary title used at this particular theatre). Verse: *Now gather nearer and see his début* (kawomise). Written by *Jo-kwa.* Signed, *Torii Kiyomitsu fudé.* Publisher, *Urokogataya.*

Colour-print in greenish gray, rose and light red. 12 × $5\frac{1}{2}$ in. (314 × 147).

This print was published in congratulation of the début of Kikugoro. A verse by the same author appears on the print by Genshiro, No. 1.

Collection: Morrison.

9. ACTORS AS LOVERS IN A PLAY. Nakamura Shōko as Hanshichi with a bundle on his shoulder talking to Segawa Kikunojō as Ohana, a girl who holds a letter in one hand and a hairpin in the other. Signed, *Torii Kiyomitsu gwa.* Publisher, *Yeijudō Hibino.* On label below, *Nishimura.* Crests of the actors above.

Large colour-print in pale olive (once green), pale red (once rose), yellow, and warm green produced by printing green over pink. $17\frac{1}{4} \times 12\frac{1}{8}$ in. (440 × 308).

Collection: Satow.

10. YOUNG LADY WITH BATTLEDORE AND SHUTTLECOCK. A standing figure with battledore in one hand and shuttlecock in the other. Verse: *Delicate as the flower on the Camellia, which falls at a touch, is the poising of the hairpin in her hair.* Signed *Torii Kiyomitsu gwa.* Publisher, *Iwatoya, corner of Ni-chōme, Kayachō, Asakusa.*

Large colour-print in pale olive, pale red, and yellow. The original rose and green have mellowed, while the yellow has remained. $16\frac{3}{4} \times 11\frac{1}{2}$ in. (425 × 304).

The camellia flower falls perfect, not petal by petal, and is very lightly attached to its stalk. An allusion to the fragile delicacy of the girl's beauty is the real point of the poem.

Collection: Satow.

11. ACTOR AS GEISHA GIRL WITH SAMISEN. A geisha girl standing in the corner of a room and tuning a samisen; at her feet are two books, one lying open. Signed, *Torii Kiyomitsu gwa.*

Colour-print in yellow, light red, orange, and green. $8\frac{7}{8} \times 4\frac{7}{8}$ in. (227 × 125).
A specimen of Kiyomitsu's latest time in which he has adopted Harunobu's invention, made in 1764, of the complete colour-print. This impression has been torn at one corner.
Collection: Tuke.

[12–13.] HASHIRAKAKÉ; PILLAR PRINTS.

12. GIRL WITH NEW YEAR'S OFFERINGS. A girl whose long sleeves denote that she is unmarried, holding in both hands a kind of tray (*sambo*) with offerings appropriate to the New Year,—a cray-fish, a rice-dumpling with a pine-spray stuck in it, and dried persimmons. Short poem (*hokku*) above: *Even the cray-fish on the tray will be enamoured of her elegance.* Signed, *Torii Kiyomitsu gwa.* Publisher, *Maruyama.*

Colour-print in green, rose, and purple (faded). 25 × $4\frac{1}{8}$ in. (650 × 107).
Collection: Tuke.

13. GIRL WITH NEW YEAR'S OFFERINGS. Another impression of the last print in less good condition and cut at the foot.

24 × 4 in. (610 × 103).
Collection: Morrison.

NISHIKAWA SUKENOBU (b. 1674, d. 1754).

Sukenobu's personal name was Yusuke, and afterwards Ukyo. Born at Kioto, he was a pupil of Kano Yeino, and afterwards studied in the Tosa school. He published at Kioto and at Osaka a number of illustrated books (uncoloured) almost entirely devoted to the occupations of women. He is usually said to have confined himself to designing for books; hence the prints described below are noteworthy rarities.

Many illustrated books by Sukenobu are in the Library of the Museum.

1. A GIRL READING BY A STOVE. A girl seated reading a letter; in front of her is a stove with a cloth over it, on which a cat is asleep. Signed *Yamato Yeshi* (Yamato painter) *Nishikawa Sukenobu fudé.*

Hand-coloured print. Colours: light red, pink, yellow, pale olive, bluish-gray, pale purple. $12\frac{3}{4} \times 6\frac{1}{2}$ in. (337 × 165).

2. GIRL PLAYING ON A 'KOTO.' A girl holding a *koto* erect and playing on it. Signed, *Yamato Yeshi Nishikawa Sukenobu fudé.*

Hand-coloured print. Colours: grayish-blue, red, yellow, olive green. The colouring of these two prints appears to be by a later hand. $12\frac{3}{4} \times 6\frac{1}{2}$ in. (335 × 170).
Both purchased: 1907.

OKUMURA MASANOBU (b. about 1685,* d. 1768).

Okumura Masanobu was a bookseller in Yedo. His personal name was Genroku, which he changed to Gempachi. Among his many pseudonyms was Hōgetsudō, a homage of admiration to Kwaigetsudō. But he appears to have been an independent artist, influenced somewhat by Kwaigetsudō in his prints of single figures of women, but on the whole following more in the footsteps of Moronobu and of Sukenobu. Like those two masters, he signed himself *Yamato-yeshi*; and, in common with Sukenobu, he found a wealth of material in prints of social life, especially the occupations and pastimes of women. He did not abstain from the designing of theatrical prints; but while Kiyonobu and Kiyomasu were associated chiefly with the stage, Masanobu set the fashion for *bijin-gwa* – single-sheet portraits of popular beauties. He was so successful that the prints were often counterfeited with his name. On his seal he sometimes put 'Okumura Masanobu, originator of the Ukiyoyé pictures.' From a similar claim, 'originator of Yedo-yé,' to be found on a two-colour print (reproduced by von Seidlitz, p. 86), Kurth infers that Masanobu was the first to make the change from hand-colouring to colour-printing. It is quite possible that this was the case. He was the first to introduce the use of lacquer in the *urushi-yé*; and he began the *uki-yé*, or bird's-eye view pictures—generally historic scenes or landscapes views—having studied perspective from European work. He also issued a number of picture-books. Masanobu retired some time before his death.

1. THE KILLING OF THE NUYE. Minamoto no Yorimasa and his retainer Ino Hayata awaiting the fall from the air of the Nuye, already pierced by Yorimasa's arrow. Hayata kneeling, dirk in hand, is about to attack the shapeless mass of the falling monster, while his lord stands l. with a second arrow ready in his hand. Signed, *Okumura Masanobu fudé.*

Ink-print, uncoloured. 14 × 10 in. (388 × 275).
In the spring of 1153 tradition says that the voice of a strange 'bird' was heard

* 1685 is the date given by the Hayashi Catalogue. Other authorities give 1688 or 1690. But the fact that the artist published illustrations to a book in 1703 (Hayashi Catalogue, No. 1457) makes the earlier date more probable.

every night above the Imperial Palace, and the Emperor himself mysteriously ailed. Yorimasa, famous as archer no less than as poet, strung his bow and shot into the darkness in the direction of the sound; and there fell to earth a monster, with a monkey's head, a badger's back, a tiger's feet, and a serpent's tail. Hayata finally despatched it and immediately the Emperor was well. (*See* Anderson B. M. Cat., p. 389.)

Collection: Morrison.

2. GIRLS READING. Two young girls seated on the floor and holding between them a written paper, apparently a certificate of proficiency, which the one at the l. is reading; while a woman, also seated, looks over her shoulder. Behind the girl at the r. is a *samisen*. On a projecting *tokonoma* in the background is a book lying open on a stand, another book closed; paper doors r. Entitled, *Furiu Kanzan Jitoku, Kanzan and Jitoku à la mode*. Signed, *Okumura Masanobu dzu*. Publisher, *Kikuya, Asakusa, Komagatacho, Yedo*.

Ink-print, uncoloured. $10\frac{3}{4} \times 16\frac{1}{4}$ in. (279 × 430).

One of a set. Kanzan and Jitoku (the Chinese Han-shan and Shih-te) are favourite subjects in the art inspired by the Zen sect of Buddhism. They were known as the unstable madmen, and are always represented as boyish figures, raggedly clothed and full of mischievous laughter. Kanzan holds a scroll, Jitoku a besom. Here the samisen does duty for the besom.

Collection: Morrison.

3. A LOVERS' MEETING: SCENE IN A PLAY. A girl pulling back a sliding panel in the wall, and appearing, lamp in hand, to a youth (played by an actor of the Ichimura family) who emerges from under the raised floor of the house, where he has been hiding. The signature has been removed.

Hand-coloured print. Colours: red, yellow, pale blue, green, brownish-pink, gray, with powdered gold on the youth's dress. $11\frac{1}{2} \times 5\frac{3}{4}$ in. (300 × 154).

Collection: Morrison.

4. PLANTING RICE; ONE OF A SET OF THE FOUR SEASONS: SUMMER. Men and women transplanting the young shoots of the sown rice and bedding them in rows. In the centre, along one of the raised paths, a man is bringing two basketsful, hung on a yoke, to three women, who are planting l., ankle deep in mud; beyond, two men stoop among the sown rice at the foot of sloping hills, half hidden by clouds. In the foreground, a child holds the hand of a woman carrying a laden tray on her head; still nearer, roofs of cottages among mist. Entitled, *Summer Scenes*.

Hand-coloured print; *urushi-yé*. Colours: lacquered black, red, yellow, yellowish-green, grayish-blue. $11\frac{1}{2} \times 5$ in. (305 × 130).

The treatment of the landscape is primitive and retains the convention of the Tosa school. This print was originally part of a small screen.

Collection: Morrison.

5. INTERIOR OF A THEATRE. Interior of a theatre, looking towards the stage, on which are two actors dressed as monks, sitting near the gate of the temple and under its great bell. The play is the Dōjōji play; and Kiyohime (played by Segawa Kikunojō) advances along the *hana-michi*, the 'flowery-path,' towards the temple which hides her lover. The audience, seated in front of the stage or in boxes at the side, turn their heads at her entrance, which an official at the left of the stage, holding a fan, is announcing. On pillars at the side of the stage are the names of the two plays performed on this occasion, *Suyehiro Soga Yoban Tzuzuki*, a play on the Soga brothers, and *Momochidori Musume Dōjōji*, the play here represented. On the r. margin is *Shibai Kiogen Ukiyé Kompon* (original publisher of perspective theatre-pictures), *Tori Shio-chō Akaki hiō no shirushi* (at the sign of the red gourd), *Okumuraya Genroku* [the rest too rubbed to be legible].

Hand-coloured print. Colours: yellow, dark red, *tan*, olive-green. $11\frac{1}{2} \times 17$ in. (295 × 432).

The Dōjōji play is founded on the legend of Kiyohime, the girl whom passion for the monk Anchin converted into a demon. Love unrequited turned to hate, and Kiyohime invoked by night the powers of evil spirits. She pursued the monk into the Dōjōji monastery; when he hid himself under the great bell, she caused it to fall and cage him; then coiled herself round it in fury, transformed into a sinuous creature of fire. With her white-hot embraces she crushed the metal into a molten mass, and within it the body of the monk crumbled with her to ashes.

Purchased: June 1908.

6. AN ACTOR, PROBABLY SANJO KANTARO, AS A GIRL DANCING. A girl moving towards the r., but with head turned over her shoulder l.; one hand, holding a light stick, is raised to the brim of the wide straw hat, decorated with cherry-flowers, which is tied under her chin. Verse (written by hand): *To-day I know that going through Yoshino village even on the crown of my hat the wild cherry-blossoms will heap themselves.*

Hand-coloured print; *urushi-yé*. Colours: lacquered black, yellow, olive, light red; mica background. $12 \times 8\frac{1}{2}$ in. (307 × 218).

The first use of mica for silvering the background is generally referred to Sharaku. Its occurrence here is therefore remarkable, as it appears to be contemporary with the print.

Collection: Hart.

7. GIRLS UNDER AUTUMN MAPLE. Three girls wearing tall black hats (*eboshi*) and representing *jichō*, men-servants of the Imperial Court, are seated on mats under a maple; leaves lie on the ground, with a rake and besom used to collect the heap of leaves now burning under a *saké*-kettle; the girl at the r. is writing a poem on a *tanzaku*, the one in the centre holds a *saké*-cup, the third at the l. touches the strings of her samisen. Poem: *As soon as they too feel the flush upon them, they burn the flushed maple-leaves to make the saké hot.* Signed, *Hōgetsudō Tanchōsai Okumura Bungaku Masanobu gwa.* Seals, *Tanchōsai* and another.

Colour-print in green and rose. $16\frac{7}{8} \times 11\frac{3}{4}$ in. (437 × 312).
Collection: Satow.

8. DANCING GIRLS AND FOWLS; UNDIVIDED TRIPTYCH. The three associated subjects from right to left are:—

(1) A girl seated on a verandah's edge, holds in her arms a cock, which a young maid is giving *toso*, spiced saké, to drink from a cup. Verse: *O Toso, you have made the fowl's face red.* Beyond the corner of the verandah is seen a flower with red blossoms; on the floor inside lies a *koto*.

(2) A girl with neck muffled and hands inside her dress stands on a verandah looking down at the cock, which is perched with a hen beside him, at the edge of the flooring, and crows. A bamboo shows its green sprays from behind the wall. Verse: *Even on a cold winter's night the cock does not forget to crow.*

(3) A girl playing the samisen in her room, with sliding door pulled back to show the verandah. In a cage on the ground is a hen with a chicken, and on the top of the cage a cock crows. Verse: *The brooding hen warms the winter egg in the bed of her nest.* Entitled, *Set of Three: Dancing Fowls.* Signed, on each of the three prints, *Hōgetsudō Okumura Bungaku Masanobu gwa.* Seal, *Tanchōsai.*

Colour-print in green and rose. $11\frac{1}{4} \times 16\frac{5}{8}$ in. (300 × 436).

It is probable that a reference to the year of the Cock is intended, in which case the date of the print would almost certainly be 1753 (rather than 1741). Note that it is not only a set of three, but that each print has a threefold character; in (1) two girls and a fowl, in (2) and (3) a girl and two fowls. The set is commemorative of the New Year. At this season *saké* is boiled with spice and the drink is called *toso*. The insinuation of the verse in (1) is that the girl's face is reddened by the saké, and the red flower repeats the idea. In (2) the allusion is to the winter training of singers. It was the custom for those learning fencing, reading, and especially singing, to practice before daybreak,

especially in the winter. The cock, which is not prevented by cold from crying the hour, and the bamboo which shoots up even through frozen ground, encourage the girl in her hard training. (3) Shows a girl practising on her samisen to get warm.
Collection: Bacon.

9. TWO ACTORS IN A PLAY. Yamashita Kinsaku as Ayamé-no-Inayé, a lady of the Court, standing fan in hand, and looking down on her maid, who kneels beside her. The maid is acted by Nakamura Tomijurō. Above, at l. *Kawomise* (début). Names of actors, and signature, *Hōgetsudō Okumura Bungaku Masanobu gwa.* Seal, *Tanchōsai.*

Colour-print in green and rose. 11 × 5 in. (278 × 128).
Collection: Salting.

10. GEISHA GIRLS GOING TO THE PLAY. Two girls walking side by side towards the r. One of them reads a playbill as she walks, on which are crests of actors and the name of one of them, *Nakamura Kansaburo.* Her companion turns her head to speak to a boy who follows l., carrying a samisen-box on his shoulder. Above is a verse: *Ah, the first time of the samisen played in low tone!*—a phrase used as a metaphor for going secretly to the theatre. Signed, *Hōgetsudō Tanchōsai Okumura Bunkaku Masanobu gwa.* Seals, *Tanchōsai* and *Masanobu.*

Colour-print in green and rose; with an additional tint produced by printing the green over the red. $16\frac{5}{8}$ × $11\frac{7}{8}$ in. (423 × 302).
Reproduced in colours in the Catalogue of the Fine Art Society's Exhibition, 1909.
Purchased: June 1910.

HASHIRAKAKÉ; PILLAR PRINT.

11. SHOKI. Shōki advancing with threatening expression from the r. Signed, *Hōgetsudō Tanchōsai Okumura Bungaku Masanobu Baiwo gwa.* Seal, *Tanchōsai.*

Ink-print, uncoloured. $21\frac{1}{2}$ × $4\frac{7}{8}$ in. (548 × 124.)
Shōki, Chung Kuei, the famous demon-queller of Chinese legend, is a very favourite subject with Japanese artists. He was seen in a dream by an Emperor of the T'ang Dynasty (eighth century), whom he protected from evil spirits. Wu Tao-tzŭ, the greatest of Chinese painters, by command of the Emperor, made a portrait of the Demon-queller, which became the prototype of the myriads of subsequent representations.
Collection: Tuke.

LARGE PRINT; OBAN.

12. INTERIOR OF A THEATRE. Interior of a crowded theatre looking toward the stage. The roof is hung with lanterns, each bearing the crest of one of the famous actor families. The play, as announced on

OKUMURA MASANOBU. No. 9.

the pillar at the left of the stage, is the play called Yanone Gorō, and the principal actor, Ichikawa Yebizō, is seen in the part of Soga no Gorō, sharpening an arrow-head. At the l. are a samisen player and a reader of joruri. On the pillar at the right of the stage is written *Shiki Sambasō : Okina, Senzai, Sambasō* (names of three types of Sambasō dance). On the slender pillar near the centre of the theatre is the notice *Admission* 16 *mon* (about 4d.).

Hand-coloured print. Colours : dark red, *tan*, yellow, blue, purple, olive. Atl.; 17¼ × 25⅜ in. (440 × 637).

The large prints called Oban were often mounted as Kakemono. For the Soga Brothers, *see* note on Shunshō, No. 27, and for the sambasō dance, *see* note on Koriusai, No. 35.

Purchased : June 1910.

OKUMURA TOSHINOBU (worked in the mid eighteenth century).

Personal name, Bunzen ; pupil and son of Masanobu. He is said to have flourished in the Kwanyen period, 1748–1750, and probably died young.

1. TYPES OF THE THREE CITIES. A man and youth standing together, an arm of the one round the other's shoulder, turn their heads back towards a girl seated in an eating-house and addressing them. She has a pipe in her hand, and another lies on the tobacco-tray in front of her. On the dress of each figure is a character indicating that the girl represents Kioto, the man Yedo, the boy Osaka. Signed, *Yamato no Gwako* (Yamato artist) *Okumura Toshinobu fudé.* Publisher, *Idzutsuya, Yedo, opposite Shimmei shrine in Shiba district.*

Hand-coloured print; *urushi-yé.* Colours: light red, olive green, greenish-gray, lacquered black, gold dust on sashes. 12¼ × 6¼ in. (315 × 161).

Collection: Morrison.

2. ACTORS AS A FLOWER-SELLER AND A STREET MUSICIAN. Ogino Isaburo as a young flower-seller carrying two trays with pots of flowers suspended from a yoke; behind him stands Sanjō Kantarō as a girl, wearing a big round hat and playing a *samisen.* They are lovers in the play, and the young man stops in his walk and turns his face back to the girl. Verandah of the house behind. Names of the actors r. and l. Signed, *Yamato Gwako Okumura Toshinobu fudé.* At the bottom, *Ukiyoye Hammoto Yezoshi Toiya* (i.e. Proprietor of Ukiyoye wood-

cuts and dealer in popular pictures). The name and address are cut; but the address is *Yedo, Yushima Tenjin.*

Hand-coloured print; *urushi-yé.* Colours: red, yellow, green, blue-gray, purple; lacquered black and gold dust in places. 13 × 6¼ in. (343 × 162).
Collection: Morrison.

OKUMURA BUNCHI MASAFUSA (worked about the middle of the eighteenth century).

A pupil of Masanobu. He appears to have worked in the provinces, and his work is very rare. A book by him, published in 1747, occurs in the Hayashi catalogue.

1. GIRL ATTENDANT AT THE HOT SPRINGS OF ARIMA. She stands between a flowering tree and a brook. Her name, Mizubune Tsuji, is on a label r. Verse: *There is a good omen between you and me.* Signed, *Settsuyūsai Masafusa gwa san,* as author of the verse as well as the design. Publisher, *Oyamaya Gempachi, Arima, publisher of pictures of bath-girls.*

Hand-coloured print. Colours: pale purplish-red, pale warm yellow. 11⅞ × 5⅜ in. (303 × 137).
Purchased: June 1908.

SHIMIZU GENSHIRO (worked in the first half of the eighteenth century).

A very rare artist, of whom nothing is known.

1. PROCESSION OF CHILDREN AT A FESTIVAL. Three children pulling a toy *dashi* or festival car, on which is a drum played upon by another boy. They are preceded l. by two small boys dressed as men, and a dog accompanies the procession. Entitled Procession of children at a present-day festival. Verse: *Happy children gather round the car like the hundred plovers round the beautiful flowers.* By *Jo-kwa.* Signed, *Shimizu Genshiro fudé.* Publisher, *Maruko Tori Aburacho, Yedo.*

Colour-print in light red, yellow, and olive. 5⅜ × 12⅜ in. (137 × 313).
The toy *dashi,* decorated with emblems of good luck, is an imitation of a great car bearing a huge statue of a warrior or of Shōki, and drawn by an ox at festivals.
Collection: Hart.

TANAKA MASUNOBU (worked about 1740–1770).

Little is known of this artist. He was probably a pupil of Kiyomasu. His later work, like that of Toyonobu, shows that he surrendered to the ascendency of Harunobu's manner. Kurth divides him into two persons.

1. MURASAKI SHIKIBU IN ISHIYAMA TEMPLE ON LAKE BIWA; WITH THE EIGHT VIEWS OF OMI. In a room looking down on the lake, with a coffered roof drawn in perspective, Murasaki sits, dressed in the voluminous costume of the tenth century, her long hair loose over her shoulders. She rests one elbow on the bench-shaped writing-table on which are paper, ink-slab and brushes, and listens while a young girl, her pupil, kneeling l. on the floor, reads aloud to her. The blinds of the pavilion are drawn up, and on all sides the waters of the lake are seen, with a narrow tongue of land jutting out on either side, and joined by two small bridges to an islet, so as to form a causeway across the lake; beyond are bays, low promontories, and more distant hills; and at the l., quite close, the stone ramparts of Awadzu. In this wide prospect are combined the famous Eight Views, the titles of which are inscribed over them in the print. From r. to l. these are as follows:

Evening snow in Hira.
Return of sailing-boats to Yabase.
Twilight in Seta.
Night rain on Karasaki.
Descent of the wild geese in Katata.
Evening bell at Miidera.
Autumn moon at Ishiyama Temple.
Clear weather after storm in Awadzu.

On a screen, with a painting of a plum-branch, is the signature *Tanaka Masunobu fudé.*

Hand-coloured print. Colours: light red, red lead, yellow, olive, gray. $11\frac{3}{4} \times 16\frac{1}{2}$ in. (300 × 420).

Murasaki (Violet) Shikibu was the authoress of the classic romance Genji Monogatari, the source of innumerable subjects for illustration by the artists of Japan, especially those of the Tosa school. *Cf.*, the beautiful prints by Yeishi, described in this catalogue. Murasaki Shikibu is herself a frequent subject for painters, being generally represented in the act of composing her romance. In order to write in tranquillity, she retired to a Buddhist temple on Ishiyama, looking down on Lake Biwa, and undertook a solemn vigil, on the night of the August full moon, to steep herself in divine inspiration. The last ten chapters of the romance are said to have been added by another hand, supposed to be her daughter. The young girl in Masunobu's print may be this daughter, who wrote a romance called Sagoromo, on her own account. Murasaki

Shikibu survived her husband, a noble named Nobutaka, and after some years spent in retirement, died A.D. 992. Her diary is still in existence, as is the room in the temple which is represented in the print. Seven chapters of the *Genji Monogatari* have been translated by Baron K. Suyematsu (Trübner, 1882).

The Eight Views are classical subjects of landscape painting in China, and have been transferred by the Japanese from their original setting on the shores of Lake Tung-Ting to those of Lake Biwa or Omi.

Collection: Morrison.

HASHIRAKAKÉ; PILLAR PRINTS.

2. THE LOVER'S FLUTE. A young lover at night playing the flute outside the door of a house, in tune with a *koto* which a girl is playing inside, though only a part of her dress and her instrument appear in the opening of the sliding panel. A serving-maid has come out with a lantern to see who it is, and looks over a fence at the youth, who continues his playing. Both figures are dressed in pale purple and green. Signed, *Masunobu gwa.*

Colour-print in purple (faded), green, yellow, light red, pink, gray. $23\frac{3}{4} \times 4\frac{1}{2}$ in. (607 × 120).

The lover wears on his dress the crest of the Minamoto family, and the print represents a popular version of the story of the famous Minamoto hero, Yoshitsune, who was noted as a flute player in his youth, and serenaded the Princess Joruri in the manner here represented.

Collection: Tuke.

3. GIRL ARRANGING FLOWERS. A girl, dressed in white over pink, with purple sash, is putting a chrysanthemum spray in a bamboo receptacle hung on a post l.; leaning by the foot of the post a young maid sits asleep. Signed, *Masunobu gwa.* Seal.

Colour-print in pink, purple, green and gray; with some gauffrage. 25 × $4\frac{1}{2}$ in. (678 × 120).

Collection: Morrison.

NISHIMURA SHIGENOBU (worked in the first half of the eighteenth century).

Nothing seems known of Shigenobu's life beyond the fact that he worked in Yedo. His prints are rare.

1. TWO ACTORS IN CHARACTER. Sawamura Sōjūrō and Ichimura Uzayemon as samurai. One stands behind the other, and each holds up a cap in his hand. The names of the actors are printed against

their figures. Signed, *Yeshi Nishimura Shigenobu fudé.* Publisher, *Urokokataya.*

Hand-coloured print. Colours: light red, yellow, olive green, powdered gold. This impression has been darkened by wood-smoke, except at the l. margin. 12¼ × 5⅞ in. (310 × 149).

Purchased: 1908.

NISHIMURA SHIGENAGA (b. 1697, d. 1756).

Probably the son of Shigenobu. Shigenaga is said to have kept at one time a tea-shop in Tori Abura Street, Yedo; later he published prints and books in the Kanda quarter of the city. His personal name was Magosaburo, and he also used the name Senkwado.

1. DAIKOKU. Daikoku, with his lucky-bag slung on his back, squatting on a barrel of rice. Beside it, l., a rat gnaws a big radish. Chinese poem, by Shuga, above: *People trust men of wealth. If we get money, we prosper, but if we lose it we grow weak. On feet we can run, but with wings we can fly. It is true, O it is true.* Signed, *Nishimura Shigenaga fudé.* Publisher, *Omiya han, Yedo.*

Print designed in white on black; printed from wood in imitation of the rubbings from incised stones so common among the Chinese, and therefore often called a 'stone-print.' 11¾ × 5⅝ in. (290 × 140).

Daikoku, one of the Seven Gods of Good Fortune, is associated with wealth.

Collection: Morrison.

2. SCENE FROM A PLAY. A man (played by Sadojima Chogoro) offering a box full of baked beans on a *sambō*, or tray, to the demon-king (played by Ichikawa Danjurō) standing behind him. Names of actors r. Signed, *Yeshi* (artist) *Nishimura Magosaburo.* Publisher, *Urokogataya.*

Hand-coloured print; *urushi-yé.* Colours: yellow, orange, grayish blue, olive, powdered gold. 12½ × 5⅛ in. (328 × 160).

At the Setsubun festival baked beans are scattered to disperse evil demons.

Collections: Hayashi, Morrison.

3. THE ACTOR SANJO KANTARO AS A TEA-SELLER. A girl carrying a light yoke, from which are strung two bamboo stands with shelves, on which are tea-utensils, kettle, cups, &c. Actor's name r. Signed, *Nihon Gwako* (Japanese artist) *Nishimura Shigenaga fudé.* Publisher, *Igaya, Motohama-chō, Yedo.*

Hand-coloured print; *urushi-yé.* Colours: red, claret, yellow, warm green, bluish-gray, lacquered black, gold dust. 13 × 6¼ in. (337 × 164).

Collection: Morrison.

4. SHOKI TRAMPLING ON A DEMON. Shōki, with sword grasped in both hands behind his back, dancing on a demon. In the distance a rising slope crested with young pines, over which appear great lanterns and banners, on one of which is the name *Miōjin*, indicating a festival of the Miōjin shrine. At the r. maple branches, and printed in the same red as the maple leaves an inscription, which is illegible. Signed, *Nishimura Shigenaga fudé.*

Colour-print in green and rose. $11\frac{3}{8} \times 5\frac{1}{2}$ in. (302 × 142).
Collection: Morrison.

5. 'KAKEMONO'; TRIPTYCH. The title on each of these prints is '*Kakemono, set of three; life of dream-play*,' (*i.e.*, gay, precarious life of courtesans). The print on the r. is inscribed *left hand*, that on the l. *right hand.*

(1) A girl in bed, sitting up. At the back, hanging in an alcove, a painting of Arashi Hinaji as a girl. Verse: *O beautiful flowers, all wet with a night of storm!* Arashi, storm, is the family name of Hinaji the actor.

(2) A girl setting a comb in her hair. At the back, in the alcove, a portrait of Kikugorō as a girl. Verse: *In the early morning sounds the bell of Onoye; the lover hears it and must part from his love.* Onoye is the name of a place, but was also the family name of Kikugorō, the famous actor, who is the lover in question; *Kiku*, chrysanthemum, also means 'to hear.'

(3) A girl in bed, holding a long tobacco-pipe. In the alcove, portrait of Ichimatsu as a girl. Verse: *All the night to-night belongs to one matsumushi.* The *matsumushi* is a small singing insect; and the veiled allusion is to Sanogawa Ichimatsu, the actor, who is the lover.

Each print is signed, on the *kakemono* in the alcove, *Nishimura Shigenaga fudé.* Printer's name, *Shuseido.*

Ink-print, uncoloured. This triptych has been divided, but joins so perfectly that it must have been put together again at once. $12 \times 17\frac{1}{2}$ in. (308 × 443).
Collection: Morrison.

6. LOVERS PARTING. A man and girl stand together clasping hands; behind them is a window in the wall of a house, with a gourd

SHIGENAGA. No. 3.

SUKENOBU. No. 2.

climbing over it. Verse: *Though morning bids us part, I shall keep the moon in my bosom.* Signed, *Senkwado Nishimura Shigenaga fudé.*

Colour-print in green and rose. $11\frac{1}{8} \times 5\frac{1}{4}$ in. (305 × 147).

This print dates from 1747, or very near it. *Cf.*, the closely related print by the artist reproduced in the Happer Catalogue, No. 15.

Collection: Morrison.

ISHIKAWA TOYONOBU (b. 1711, d. 1785).

An early pupil of Shigenaga. He married the daughter of an innkeeper in Kodemma Street, Yedo, and succeeded to the business; after which he produced less, and scarcely designed any prints after about 1765, when he made a few in the new manner of Harunobu. Toyonobu's personal name was Hichibei, and he had some reputation as a poet.

1. HAWK ON PERCH. A hawk on a perch, with pine and plum boughs. Torn at the l. side, so that the signature Ishikawa Toyonobu is only partly legible. Publisher, *Idzutsuya, opposite Shimmei shrine, Yedo.*

Hand-coloured print; *urushi-yé.* Colours: lacquered black, light red, olive; gold dust on the end of the perch. $11\frac{1}{2} \times 5\frac{3}{8}$ in. (308 × 140).

Collection: Hart.

2. OTANI HIROJI AS GIHEI ON THE WHARF OF HIS WAREHOUSE; ILLUSTRATION TO THE CHIUSHINGURA, ACT X. Gihei stands on the wharf under the lantern on which is the name of his house, *Amagawaya* (House of the Milky Way), and counts on an abacus the wages due to the coolies who have brought the bales of arms and armour for the Ronins; below is the forepart of a boat, heaped with bales. Title, *Return of Boats.* Verse: *With what bright presage shines the white sail of the boat that the eastern wind brings home!* Signed, *Ishikawa Toyonobu.*

Colour-print in green and rose. $11\frac{3}{4} \times 2\frac{3}{4}$ in. (310 × 72).

So early an example of the 'tanzaku' size of print is extremely rare. Probably one of a set of eight, since the subject is an allusive parallel to that of the 'Boats coming home to Yabase,' one of the eight views of Omi (*Omi Hakkei*), for which see note on Tanaka Masunobu, No. 1.

Here, however, the subject of the 'Return of the Boats' is made to illustrate an episode of the Chiushingura, the famous story of the Forty-seven Ronins. Various versions of this historically true tale exist, the favourite, and that used for illustration by the Ukiyoyé artists, being in the form of a *joruri* or dramatic prose romance recited and acted on the stage. This is in eleven acts or episodes, and the subjects chosen from each act for illustration seldom vary. See note on the Chiushingura set by Hokusai,

where the usual subject from Act X.—Gihei standing on the chest and defying the Rōnins who have come to prove his loyalty—is described. (Gihei was a merchant in the seaport of Sakai, who joined the conspiracy of the Ronins to avenge their master's death.) Instances of this ingeniously allusive practice of associating together two traditional sets of subjects, or of giving a fresh aspect or setting to the familiar motives of such sets by some parallel drawn from daily life, are frequent in Ukiyoye art, and will often be met with in this catalogue.

Collection: Tuke.

3. BOY DANCING WITH A HOBBY-HORSE. A boy dancing holding a hobby-horse in his hands, against a background of chrysanthemums; he is dressed in richly patterned brocade, reaching to his feet, and his hair flows down to his shoulders. On the ground, r., is a drum and stick, l. a toy windmill. Verse: *The morning mist of spring disperses as the sound of the drum is heard.* Signed, *Ishikawa Shiuha Toyonobu dzu.* Seal, *Ishikawa Shi* and *Toyonobu.* Publisher, *Maruya, Hosendo, Tori Abura street.*

Colour-print in green and rose. 17 × 12 in. (437 × 310).

Reproduced in colours by von Seidlitz, *History of Japanese Colour Prints*, 1910, p. 6.

Collection: Satow.

4. ACTORS AS GIRL AND PAGE IN THE PLAY OF YAWOYA OSHICHI. Nakayama Kumetaro as the *koshō* or acolyte Kichisa, standing beside the girl Oshichi (played by Sanogawa Ichimatsu), who is seated on the ground. She has a battledore in her hand, and he, looking down, holds the shuttlecock between his fingers. Signed, *Meijodo Ishikawa Shiuha Toyonobu dzu.*

Colour-print in green and rose. $16\frac{5}{8} \times 11\frac{3}{4}$ in. (435 × 310).

Yawoya Oshichi was the daughter of a grocer whose house was burnt down. While the house was rebuilding she was sent to the Kichijo-in temple, and there fell in love with a page or acolyte attached to the temple. In despair at being parted from him when she was fetched home, Oshichi burnt down the house a second time, hoping for the same result as before; but she was found out, and herself condemned to suffer death by fire.

The actors are identified by their *mon* or crest.

Collection: Satow.

5. AN ELOPEMENT. A youth carrying a girl on his back; they are about to cross by a plank bridge r. across a stream, on the further side of which appears the corner of a house. Verse: *At last the new moon has slipt out of the cloud.* Signed, *Ishikawa Toyonobu fudé.* Publisher, *Urokokataya.*

Colour-print in green and rose (yellowed by fading). $10\frac{3}{4} \times 5\frac{1}{2}$ in. (286 × 147).

The new moon refers to the girl who has escaped. The print suggests at first

sight the well-known story of Ohan and Choyemon, the two lovers who resolved to throw themselves into the river; but Choyemon was not, like the youth in this print, a samurai.

Collection: Bacon.

6. LOVERS UNDER ONE UMBRELLA; PART OF A TRIPTYCH. A girl and youth walking under one umbrella; at the r. a cherry-tree in blossom. Entitled, *Aigasa, Sambokut sui, An umbrella in common; set of three.* Verse: *How delicious the kissing petals of the double cherry!* Signed, *Ishikawa Toyonobu fudé.* Publisher, *Maruko.*

Colour-print in green and rose. 12 × 5⅝ in. (315 × 148).
This is the right-hand sheet of a triptych.
Collection: Morrison.

7. A SHADOW-PICTURE. A girl seated on the floor of her room before the lamp; holding up her hand, with a chop-stick between her forefinger and thumb and a little cone of paper on her little finger, she is making on the wall a shadow-picture of a fisherman with rod and broad hat; outside the window r. a cock is crowing. At the l. *Toki ko* (engraved by Toki). Signed, *Ishikawa Shiuha Toyonobu gwa.* Seal, *Toyonobu.*

Colour-print in light and dark yellow, light red, gray, and white (embossed). 10⅝ × 7¼ in. (272 × 185).
In this print Toyonobu shows himself following the new style of full colour printing invented by Harunobu in 1764. The cock in this print no doubt refers to the following year, which was the year of the cock.
Collection: Morrison.

[8–9] HASHIRAKAKÉ; PILLAR-PRINTS.

8. CARP AND WATERFALL. A carp leaping up a waterfall, which plunges sheer between crags wreathed with vapour. Verse: *The flower of spring rewards the conquerer of the steep ascent.* Signed, *Ishikawa Shiuha gwa.* Seal, *Toyonobu.* Publisher, *Urokokataya.*

Colour-print in black and gray (blue having faded). 24½ × 4 in. (622 × 103).
The carp is an emblem of perseverance; in leaping up the waterfall, as so frequently represented in art, it is supposed to become a dragon. According to Anderson, Catalogue, p. 224, this tradition derives from a Chinese legend that the sturgeon of the Yellow River attain to dragonhood by passing the rapids of Lung Men. At the Boys' Festival, the 5th of May, paper carp are used as decorations.
Collection: Hart.

9. GIRL CLOSING UMBRELLA. A girl, bare-headed, about to close her umbrella; she has pattens on her feet. Her face is inclined

l. looking down. Verse: *What matters the fine October rain? The red leaves of the maple shall be my umbrella.* Signed, *Ishikawa Toyonobu dzu.* Publisher, *Maruya.*

Colour-print in green, rose, and a blue that has faded. 26½ × 4¼ in. (690 × 107). Collection: Morrison.

KAKEMONO-YÉ.

10. A COREAN ENVOY. A Corean, wearing a brimmed conical hat and holding a long-stemmed pipe in his hand. Inscribed, *Candles are called for in the Corean palace at dusk.* Two seals, *Ishikawa, Toyonobu.*

Hand-coloured print. Colours: tawny yellow, dull olive. 26¼ × 6 in. (669 × 152). Collection: Morrison.

SUZUKI HARUNOBU (d. 1770).

Hozami Jihei, known in art as Suzuki Harunobu, was born in Yedo, but the year of his birth is uncertain. He died in June, 1770, and was then 46 according to one authority, 53 according to another, 69 according to a third. His follower, Shiba Kōkan, says Harunobu had scarcely passed 40 when he died. It seems likely, therefore, that the first of these statements is more or less accurate.

Harunobu was a pupil of Shigenaga. He illustrated a number of books, and in youth designed some actor-prints* among other subjects in two and three colours. But his chosen field was the domestic idyll. His invention in 1764 of the polychrome print, which at once became famous under the name of 'nishiki-yé,' transformed the whole world of Ukiyoyé, and made Harunobu supreme for the five years preceding his death. These years were singularly prolific. His style influenced practically all his contemporaries, and his prints were not only closely imitated by other artists, but also forged.

1. SCENE FROM THE 'NO' PLAY CALLED HACHI NO KI. The wife of Tsuneyo standing on pattens in the snow outside the corner of a house, and sweeping with a broom the icicles from the eaves. On a shelf under the eaves is a flowering dwarf-plum in a box; at the l. a fence, and beyond it white slopes with snow-laden bamboos, and

* *See* Kurth, Harunobu, pp. 14–17. It has sometimes been said that Harunobu designed no actor-prints. Kurth reproduces three examples. *Cf.* Koechlin, 'Harunobu,' etc., p. 14, and No. 128 bis. of Catalogue.

a traveller in a cloak and with a staff, Hōjō Tokiyori, trudging through the snow. Signed *Suzuki Harunobu fudé.* Publisher's initials *Tsuru-shin.*

Colour-print in green, rose, yellow, and blue. 11⅞ × 5½ in. (302 × 140).

The 'Nō' play, Hachi no ki, is founded on the story of Hōjō Tokiyori, who in 1253 abdicated the regency and travelled through Japan in monk's attire. Overtaken by a snowstorm he took refuge in the house of Tsuneyo, a samurai fallen on evil days, who having no firewood to warm his guest's room with, burnt his cherished dwarf trees. There is a different print of the subject, without Tokiyori, in a set of *Furiu Utai Hakkei.*

Collection: Tuke.

2. KOMACHI OF THE PARROT; ONE OF THE POPULAR SEVEN ASPECTS OF KOMACHI. A courtesan dressed in rose, yellow, and purple, giving a letter to her kamuro, or girl attendant, dressed in green and rose, to be sent to her lover. On a screen l. is a painting of a parrot. At the r., on a square tablet, is the poem, *Above the cloud* (*i.e.* in the court) *there is no change, now as in the olden time, only the desire remains to look within the curtain.* On another narrow tablet is the title *Furiu Nana Komachi; Omu.*

12¼ × 5⅝ in. (309 × 135).

This print and the following form part of a set of seven. Harunobu seems also to have issued another set, with essentially the same designs, but in the ordinary squarer size of print, and with complete background. The set of subjects, called Nana Komachi, Seven Komachi, is traditional in art. For a complete set, *see* Chōki, nos. 10–16.

The poem on the print is one which was sent by the Emperor Yosei to the poetess in her retirement. Komachi returned it with only one character altered. This kind of 'echo poem' is called after the parrot. In the Emperor's poem 'to look within the curtain,' refers to Komachi's seclusion; in her reply it refers to the place where the Emperor is.

Collection: Bacon.

3. KOMACHI ENTERING THE TEMPLE; ONE OF THE POPULAR SEVEN ASPECTS OF KOMACHI. A servant dressed in green, with white sash and red apron, holding a bucket of water on her head with one hand, leads a child with the other. They come up from the river bank, where a bush is in blossom. She turns her face r. over her shoulder. In the sky is (apparently) the Milky Way, above a band of cloud. On a square tablet l. is Komachi's poem: *Out of the despair of my loneliness I cry 'O that the roots of this water-weed, life, were cut, and I swept away by the compelling stream.'* On a narrow tablet is the title *Furiu Nana Komachi; Seki dera Komachi.*

12¼ × 5⅝ in. (309 × 135).

Harunobu used the same design and poem in a pillar print; *see below,* No. 44.

Collection: Bacon.

4. THE SNOW-RABBIT. A little girl in rose and purple (faded) bringing the image of a snow-rabbit on a tray to an older girl, dressed in purple over black and green, who looks at it, with one hand held to her chin. The two are standing in the snow of a garden near the corner of a house r., beyond the eaves of which project snow-laden bamboo branches. Signed, *Harunobu gwa.* The snow is suggested by an embossing of the paper.

10⅝ × 7⅝ in. (270 × 194).
Collection: Bacon.

5. THE WOODCUTTER AND THE WATERFALL OF YORO. The young wood-cutter Kosagi, dressed in white, with a little red showing underneath, rests on the ground with a faggot of fire-wood before him; at his back r. the Yōrō waterfall plunges from the crags into the foaming stream below. The purplish-brown of the faggot, and a dark red pine-branch tells strong against dull greens. Signed, *Suzuki Harunobu gwa.*

10¾ × 7¾ in. (274 × 195).
The wood-cutter Kosagi was famous for his filial piety. He kept his parents on his earnings, but one day found that he had no means to provide them with saké. Bewailing his poverty, he was about to get water from a spring, when the waterfall was changed for his benefit into wine, and received the name of Yōrō, meaning "nourishment of the aged." He is usually represented with a gourd.
Collection: Morrison.

6. DECEMBER; BOYS WITH SNOWBALL. Four boys in red rolling a huge snowball; one of them stops to blow on his chilled fingers. At the back l. a reddish-brown fence, over which green snow-laden bamboo branches hang. Signed, *Harunobu.* Entitled, *12th Month.*

6⅛ × 6 in. (155 × 151).
Embossing is again used for the snow on the branches.
Collection: Morrison.

7. MOTHER AND BABY. A young mother in bed putting her head and shoulders from under the green mosquito net l. and laying hold of the arm of her baby boy, who is playing on the floor. Her dress and the bed-clothes are of tawny and faint reddish tones, mellowed from rose-red and purple. At the back, a lamp with a red oil-pot underneath, and behind the mosquito-net a painted screen, on which is the signature, *Suzuki Harunobu gwa.*

10¾ × 8⅛ in. (275 × 206).
Collection: Morrison.

8. DRYING CLOTHES IN THE GARDEN. A girl, dressed in striped purple over red and pale blue, with a sash of green and white checks, holds the forked pole with which she has been hanging the newly-washed clothes on a rope, and turns l. to her little brother, dressed in red, who is chasing a chicken fledgeling. Clothes hang r. above a wash-tub; at the l. is a blossoming *unohana* (Deutzia scabra) growing on a fence. Above, is a poem by Fujiwara no Motozane: *In our mountain village the Unohana has just flowered, fair as the apparition of the snow, but a snow that melts not.* Signed, *Harunobu gwa.*

11⅛ × 8¼ in. (281 × 210).
Purchased: 1910. Collection: Hayashi.

9. THE TOY-ARCHERY SELLER. A woman with a black hood over her head and a greenish dress, red-lined, returns from New Year's shopping. As she walks towards the r., she turns to look at the toy-archery gear which a boy, dressed in a purple plaid over green, holds out to her. The boy has other toys in a yellow basket on his back. Behind, one of the great gray stone walls of Yedo Castle. Signed, *Suzuki Harunobu gwa.*

10⅞ × 8 in. (275 × 206).
Collection: Morrison.

10. LADY AND MAID WALKING BY A RIVER. A lady in purple with a black hood over her head and a closed umbrella in her hand walking in the snow on a river bank; beside her is a young maid in red with purple striped sash, holding a lantern and umbrella; at the r. a fence. The lady turns her head to listen to the cry of small birds flying over the water. Above is the poem by Kino Tomonori: *When evening falls and the river-breeze begins to blow over the sandy bed of Saho river, how the plovers twitter and cry after their mates!* Signed, *Harunobu gwa.*

10½ × 7¾ in. (265 × 199).
Kino Tomonori is a classic poet, represented in the Hiaku nin Isshiu or Hundred Odes, but by a different poem from this.
Collection: Bacon.

11. ONO NO KOMACHI. The poetess is dressed in the elaborate costume of a maid of honour of the Fujiwara era. Over red skirts and under-robe is a rich garment of flowered white, with purples, greens and yellows also showing in the dress. Her long hair flows over her shoulders;

in one of her hands, which are hidden by her sleeves, she holds a fan. A blind pattern is embossed in the white robe. The blue of the blank background has faded. Signed, *Suzuki Harunobu gwa.*

10¾ × 7⅞ in. (274 × 200).
See note on Kiyomasu, No. 2.
Collection: Morrison.

12. FARMER'S BOYS WRESTLING. Two boys, naked except for a red or blue loin-cloth, wrestling; another boy, l., in red, blue and purple (faded), acting umpire with a fan. In the background a winding stream, which flows r., past a green bank with tall daisies, oats and reeds; near the bank is a big basket full of weeds, such as the boys would carry on their backs. Signed, *Suzuki Harunobu gwa.*

10⅞ × 8¼ in. (277 × 208).
Collection: Morrison.

13. PHEASANTS AND PEACH BLOSSOM. Two pheasants, one white, on a tawny and green rock above a stream. From the r. the branch of a peach tree, with dark leaves and flushed blossoms, stands out against the sky. Unsigned.

10¾ × 8 in. (272 × 202).
Purchased: 1910. Collection: Hayashi.

14. AUTUMN BY THE SEA-SHORE. Two girls on an inn-balcony, looking out l. over the sea; one, in green with purple sash reclines against the balcony, the other, in purple, stands by her. On a jutting green tongue of land r. is a fisherman's thatched cottage. The blue of the sea has faded. On a tablet r. is the poem by Gonchunagon Sada-ihe:

Out across the wave
All is bare.
Not a scarlet leaf,
Not a flower there!
Only over thatched huts closing brief
Twilight, and the lonely autumn air.

Signed, *Suzuki Harunobu.*

10⅝ × 7¾ in. (269 × 197).
Sada-ihe (d. 1241) is one of the classic poets of Japan, and editor of the 'Hiakunin-Isshiu,' or 'Hundred Odes,' the most famous of Japanese anthologies.
Collection: Morrison.

15. GIRLS READING A POEM ON AN AUTUMN EVENING. Two girls in a room; one, dressed in purple over rose-red, stands pipe in hand, the other, in warm gray (once blue) over red, lies on the green floor of the room and reads from a book. The room looks out on a river. At the top is the poem by Jakuren Hoshi in the Hiakunin Isshiu, No. 87:

Lo, the rain is gone!
Last drops linger on the leaves; but chill
Comes a dewy breath,
And faint mist over the hill—
Autumn stealing hither, soft as death.

The blue of the water has faded. Signed, *Suzuki Harunobu gwa.*

9⅞ × 7½ in. (250 × 192).

This impression was cut down by a former collector, so that the poem at the top and the seal of Kiosai at the bottom are mutilated.

Collections: Kiosai, De Goncourt, Morrison.

16. THE TOILET. A maid, in red with striped blue skirt, kneeling and arranging the hair of her mistress, who sits on the floor before a mirror, and is dressed in dark olive green, chocolate-red and blue. At the r. a screen with a Chinese lion painted on it; at the back an opening in the paper shutters shows tall flowering grass outside. Signed in white on the green floor, *Harunobu gwa.*

10⅝ × 7¾ in. (270 × 196).

Impressions of this print are usually unsigned. Dr. Smidt* assumes this as proof that the present impression is of later date. But signatures were as often removed as introduced. There is *e.g.*, a print, No. 32 in the Paris Exhibition of 1909, which in the first state is signed Kosen, in the second is signed Harunobu, and in the third has no signature. And the great rarity of this signed state, as well as the quality of the impression, point rather to its being the earlier.

Collection: Morrison.

17. THE POETESS BY THE BAY OF AKASHI. A poetess, or rather a girl imitating a poetess of old times, dressed in green over white and red, is seated with her elbows resting on a desk. To her a young girl brings a bowl containing mushrooms (or flowers) on a tray; the window r. opens on a bay with a few sails and a broad sun rising over a distant coast. Above is an imitation of a poem by Kakinomoto Hitomaro. *I think of a boat that is lost and reappears among the scattered islands, in the dim morning mist, on the bay of Akashi.* Signed, *Harunobu gwa.*

11 × 7⅞ in. (280 × 200).

The impression has been somewhat browned by wood-smoke.

Collection: Tuke.

* Harunobu: Fälschungen, etc.

18. THE SEAWEED GATHERER. A youth, in a dress of a purple plaid pattern lined with red, a straw kilt round his waist, and a striped cloth bound round his face, stands in a boat and fishes seaweed from the water with two bamboo poles tied together. He looks up from his work to watch the flight of two cranes. On a little promontory r. is a fishing hamlet. Above, on a rosy cloud, is the poem by Fujiwara no Kiyomasa: *Ah, cranes that linger about the bays of Fukiu, why should you not return to your own heaven?*

11 × 8¼ in. (280 × 210).
Purchased: 1910.

19. THE BROKEN SHOE-STRING. A girl, dressed in green over purple and rose, with black sash, halts in her walk across the snow, while her little maid, dressed in red, stoops to adjust her *geta*, the strings of of which have come undone. At the l. her young brother, dressed in faded blue, with a big straw hat and with a bottle in his hand, appeals to her for sympathy. A kite has flown off with his bean-cake and a puppy plays with the empty sieve which rolls over the snow. Above, on cloud, the title, *Utai mitate Hagoromo, a parody of 'The Robe of Feathers'*; and the verse: *Two surprises! The girl has lost the string of her clog, the boy has had his bean-cake stolen by a kite.*

10½ × 8 in. (267 × 205).
'Hagoromo' is the title of a famous 'Nō' play in which a fairy hangs her robe of feathers on a tree and dances on the sea-sand before a fisherman.
Purchased: 1910.

20. LOVERS IN A GARDEN. A youth in a pale striped dress sits on a verandah, with a girl dressed in purple beside him; she puts her arms round her lover, and he clasps her waist as if about to lift her on his back and carry her away. Opening a sliding panel r. a servant looks out with shocked face. At the l. a bush of lespedeza by a trellis-fence; and beyond, a stream with the moon's reflection. Signed, *Harunobu gwa.*

7¾ × 12¼ in. (195 × 312).
One of a rare set, of unusual oblong shape.
Collection: Morrison.

21. THE TELESCOPE. A girl, dressed in red-lined purple over pink, with olive sash, is seated on the window-seat of a tea-house balcony, overlooking a bay with boats and sails; she holds a pipe, and a tobacco pouch lies near; beside her l. a small maid in red, with a sash of gay green

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and white checks, stands looking out to sea through a telescope. Signed, *Harunobu gwa.*

$9\frac{3}{4} \times 7\frac{1}{3}$ in. (249 × 192).
This impression was cut down by a former collector, the poem at the top and the seal of Kiosai being almost entirely cut off. The scene is at Shinagawa, near Yedo.
Collections: Kiosai, de Goncourt, Morrison.

22. THE WATERFALL. A group of two girls and a man on a platform of ground before a waterfall, with a maple-tree l. The man, dressed in black, holds a fan in one hand and puts the other arm round a girl's neck, as he stands behind her. Dressed in soft red with blue and white pattern, she holds his wrist with one hand and takes hold of his sash by the other; a maid l., in bluish dress, holds the man's outer coat of tawny stripes. On the fan are the words: *The flying water plunges three thousand feet down.* Signed, *Harunobu gwa.*

11 × $8\frac{1}{4}$ in. (280 × 210).
Collection: Morrison.

23. THE PINE-TREE SHADOW ON THE PAPER SHUTTER. A youth, dressed in gray over striped red, and a girl in (faded) purple, with pink and white sash and red apron, stand together in a room; he has a mouse in his hands, and is showing it to her; she looks at it, holding the string at the end of her dusting-brush in her mouth. At the back, l., *fukujusō* plant in a bowl on the red floor; at the r. a paper-covered shutter on which the pine outside casts a shadow. Above is a poem by the famous poet Kikaku: *I have dusted the paper shutter clean; look, the pine-tree shadow, how perfect!* —a poem inspired by the Taoist idea of Emptiness, i.e., making the soul empty to receive the fullness of beauty. Signed, *Suzuki Harunobu gwa.* Blue has faded from the walls of the room.

$10\frac{5}{8} \times 7\frac{3}{8}$ in. (270 × 193).
Reproduced in colours by Fenollosa, Outline of the History of Ukiyoyé, pl. VIII.
Collection: Tuke.

24. BLOWING SOAP-BUBBLES UNDER THE PLUM-BLOSSOM. A girl, in rose-lined purple with blue sash, stands in a garden blowing soap-bubbles to the delight of her little brother, who lifts his hands and dances beside her l. He is dressed in pink. Beyond the corner of the house r. appears a flowering plum-tree, with delicate blossoms white on the blue sky. Above is the poem:—

Though her young heart vow
To resist Love's lure,

Spring with breath astir
In the sweet plum bough
Has no pity on her.
Fragrance flushes her white thoughts; ah, how,
Heart, against thyself wilt thou endure?

Signed, *Suzuki Harunobu gwa.* Title, *Ume*, plum-blossom.

11¼ × 8¼ in. (284 × 210).
Collection: Morrison.

25. TAGO NO URA; TRAVELLING BY THE SEA-SHORE. A girl in purple (faded), with sash of green-and-white checks, guides a red horse which a youth, in a dress of pale stripes, is leading; both have tobacco pipes in their hands. They are on the shores of Tago bay, across which Fuji appears, towering over low green hills. Two small red pines l. near the water. Signed, *Suzuki Harunobu gwa.*

11⅛ × 8⅛ in. (282 × 208).
A parody of the classic subject of Narihira, the famous poet, admiring Fuji.
Collection: Morrison.

26. THE NIKEN TEA-HOUSE IN THE YOSHIWARA. A maid in black, with reddish apron, carrying a saké-pot, turns her head to speak to a girl who is crouching r. by a sliding panel, dressed in purplish blue; on the ground l., below the verandah, is a stone lantern by a red pine-tree; in a room behind is a guest, only half-seen, playing the game of *ken.* The woodwork is pink and red. Signed, *Harunobu gwa.*

11 × 7¾ in. (278 × 199).
Collection: Hart.

27. FISHING IN A RIVER. A young man, in olive and purple, and a boy in blue are wading in a stream which flows round a jutting bank into the foreground. The young man is hauling a fishing-net from the water. On the bank r. a cherry-tree lifts its blossom against a sky of pearly gray, and below is a bush of red flowers. Unsigned.

10½ × 7⅞ in. (267 × 200).
Collection: Morrison.

28. THE SLEEPING MAID. A girl in white dress, with purple sash, coming from behind a screen to find her little maid asleep on the floor, with her head upon her arm. A red-bordered quilt lies tumbled in the room beyond. At the l. a sliding-panel with a plum-branch painted on it. Signed, *Harunobu.*

11 × 8¼ in. (280 × 211).
Collection: Morrison.

29. FASHIONS OF THE FOUR SEASONS: A FAMILY VISITING A TEMPLE. A man carrying his little daughter, in long robes of purple and rose-red, on his shoulder; he moves to the l., dressed in blue stripes, lined with green, over a stone pavement. His wife, dressed in olive-green, rose-lined, walks behind him holding up the child's dress and turning to speak to a girl, probably an older daughter, dressed in purple, at the r.; in the background a green tree and the black-based red pillar of a *torii*, or portal of a Shintō temple. Above is the title, *Fuzoku Shiki Kasen; Kagura*, and the poem: *Though there are no cedars in the gate, from the village comes the auspicious sound of the Kagura music; may this be of good augury for the child's first temple-visiting.* Signed, *Suzuki Harunobu gwa.* Blue has gone from the background.

10⅞ × 8¼ in. (275 × 208).
Kagura is a generic name for sacred dances.
Collection: Morrison.

30. FASHIONS OF THE FOUR SEASONS: TANABATA. A courtesan, newly come from the bath, with her little maid kneeling beside her and holding the edge of her pale purple-striped kimono; both turn their heads r., where there is a glimpse of roofs and bamboos decorated with poems for the festival of Tanabata, and a lantern, called *kiriko*, only used at the Tanabata, hangs above the verandah. At the back of the room l. hang brocade dresses. Above is the poem: *I think of our troth which is deep as the River of Stars in heaven, though only one night in the year comes our chance of being together.* Signed, *Suzuki Harunobu gwa.* Title of set, *Fuzoku Shiki Kasen.* The red of the maid's dress has faded to fawn, and the paling of blues and purples has left the dark red of the roofs in strong relief.

10¼ × 8 in. (259 × 204).
The Festival of Tanabata is celebrated on the seventh day of the seventh month, the one night of the year when the two lovers, the divine herdsman and the weaving princess, meet across the Amanogawa, the River of Heaven, which we call the Milky Way. There are several versions of this legend.
This set of *Fuzoku shiki kasen* consists of thirteen prints. Each was devoted to a month of the year, but April was treated twice over. (Kurth, Harunobu, p. 70.)
Collection: Bacon.

31. THE GIRL OSEN IN KAGIYA TEA-HOUSE. A girl, in dull violet dress with black-and-white sash, stands with head and gaze turned l.; one hand holds a tobacco-pipe, the other touches a hairpin in her hair. At the back r. a kettle on a stove, and tea-cups on shelves of red lacquer; at the l. a dwarf tree in a pot. Above a strip of cloud, at the top of the

print, is a glimpse of trees and a roof. On the cloud is the poem: *Like the cuckoo he comes in to talk and never shows his heart; in a moment he is gone, no one knows whither.* Signed, *Suzuki Harunobu gwa.*

10⅜ × 8 in. (262 × 203).

Osen, a servant in the Kagiya tea-house at Kasamori, was famous for her beauty and was often drawn by Harunobu. *See* note on No. 32. Twenty years later she was drawn by Utamaro as a married woman, giving a roll of *shungwa* to Ohisa, the favourite model of the younger artist. The interesting identification of the figures in this print by Utamaro has been made by Kurth in the Ostasiatische Zeitschrift, July, 1912. The subject is a parody of the classic theme of Kusonoki Masashige giving an ancestral *makimono* to his son before committing suicide.

Collection: Morrison.

32. THE EVENING BELL IN ASAKUSA; ONE OF EIGHT POPULAR SCENES OF THE DAY. A girl, Ofuji, seated outside her father's perfume and cosmetic shop l., talks to a waitress, who brings a fire-box from the r.; tree in background. On a panel behind Ofuji is the sign of the shop. The two girls, while talking, hear the evening bell from the Asakusa Temple. Above is the title: *Furiu Ukiyo Hakkei*, and a poem—

O deep vesper bell!
Through the twilight felt
Mournful in the heart! you seem
On slow waves to melt
Life to shadow and the world to dream!

Signed, *Harunobu gwa.*

11⅛ × 8 in. (280 × 204).

Ofuji was famous in Yedo for her beauty, rivalling the fair Osen of Kagiya tea-house. In 1769 these two, with Ohami and Ohatsu, attendants in the Temple of Yushima Tenjin, were chosen to perform a ceremonial dance at the dedication of a statue of Ishizu Shoshi in that temple. Harunobu made prints of each of the four girls. *See* Kurth, Harunobu, pp. 63–69; and Gookin, Chicago Catalogue, No. 152.

Collection: Morrison.

33. THE LESPEDEZA. One of a set called 'Beauties of To-day: Young girls typified by Flowers.' In the garden, just outside the verandah of the well-known tea-house called 'Hagi no Chaya,' a girl, in pale gray, stands turning her head back over her shoulder to take a last look at her lover r. He is dressed in dull green over a pale stripe, and as he goes has picked a spray of flowering lespedeza (*hagi*), and looks up into her face. At the corner of the house, below the rust-red eaves, is a stone post with this verse engraved on it: *On all the guests of this house the*

HARUNOBU. No. 33.

dewdrops from the hagi will sparkle; and a flowering lespedeza bush behind. Inside the verandah is a tray with two bowls and a kettle. Title of series, *Ukiyo Bijin Hana ni Yosuru Musumé fū : Hagi.* Signed, *Suzuki Harunobu gwa.* Above is the poem : *I have broken a bough of the autumn lespedeza, and now it is broken it is dearer than ever.*

10⅝ × 8 in. (270 × 203).
Collection : Morrison.

34. THE CHERRY FLOWER; one of the same set as the last. A young maid (*kamuro*) r., dressed in pale purple, brings a letter to her mistress, the courtesan Chōzan of the house Chōjiya, who, dressed in olive over pale red, is sitting on a verandah by a lamp. Kneeling near her l. another girl, in black, is about to fill her pipe from a pouch. Beyond is the interior of a room with green floor. In the foreground, a large lantern with the crest of the house upon it. Above, the title *Ukiyo Bijin Hana ni Yosuru Musume fū* and *Prince of Flowers* (i.e., the Cherry), followed by the poem : *Spring after spring flowers the cherry and never are we wearied of it; then comes a flowering beautiful beyond all we have imagined.* Signed, *Harunobu gwa.*

11 × 8⅛ in. (279 × 206).
Collection : Morrison.

35. GIRLS PLAYING 'KITSUNE KEN.' Two girls squatting on the yellow floor of a room and playing the game of Kitsune Ken ; a third sits beside them as umpire; a sliding panel r., of orange red, shows another room beyond. The dresses are purple, shades of gray, faded blue, pink and dark green. In the foreground, food on trays. Unsigned.

10⅛ × 7⅛ in. (257 × 190).
A variety of games is played with the fingers, all called *ken* (*i.e.*, fist). *Kitsune* means fox. Kitsune-ken is played by two people making gestures in turn with thrust-out fingers, one gesture representing the fox, the second the gun, the third the headman of the village. In this print the girl at the r. is showing 'fox' with her fingers, the girl at the l. replies with 'gun.' 'Gun' beats 'fox,' 'fox' beats 'headman,' 'headman' beats 'gun.' The game is played very fast, often to the tune of the samisen.
Collection : Morrison.

36. THE BOWL OF GOLD FISH. A young mother on a verandah, in an olive dress, holds by the sleeve a baby boy, who is trying to catch the gold fish in a large shallow bowl. She turns her head to speak to her sister, who stands r., in dress of pink and faint purple with green-and-white

sash, and who is pulling out the seed-ball from a winter-cherry. Dark red trellis l. against a yellow wall. Signed, *Suzuki Harunobu.*

10½ × 7⅞ in. (267 × 200).

Reproduced in colour by von Seidlitz, Japanese Colour-prints, p. 54. Japanese girls take out the seed-ball of the *hōzuki* (winter-cherry), and emptying it of seeds put the hollow ball in their mouths and make a noise with it to please children.

Collection: Morrison.

37. LOVERS PARTING. A girl in white dress holding the wrist of her lover who stands by her pointing to the window r., where a crow flies in the gray twilight. Half-kneeling she keeps her other hand sadly on his black outer coat, seeking to detain him. The youth is dressed in gray-green. On a screen l. is the signature, *Suzuki Harunobu gwa.* Above is the poem: *Heavy his heart is, yet part he must. Long will be the way home, as he thinks on her.*

10¾ × 8 in. (274 × 205).

Collections: De Goncourt, Morrison.

38. THE FEBRUARY FESTIVAL. The festival of Inari. Four boys going in procession towards the l.; two have a great red drum slung on a pole between them, and a third beats it, while the fourth in the foreground carries a banner inscribed *Inari Dai-miōjin.* They are passing red cedars growing behind a fence; a temple *torii* is partly seen r. Above is the title and verse: *O February, to-day, the first Horse-day of your month, there is no dead leaf left unshaken from the cedars in the temple gate.* Unsigned (? signature cut off). The colours of the dresses have faded, except for an opaque green. The impression has been darkened by smoke.

10 × 7¼ in. (256 × 183).

Kodomo Inari is the children's Fox-God, in whose temple they make offerings on the first Horse-day of February.

Collection: Tuke.

39. THE FIGHT ON GOJO BRIDGE. Ushiwaka (the young Yoshitsuné) triumphing over the giant Benkei, who is pressed down by the knee and hand of the young hero. The pink of the bridge is the dominant colour, the blue having gone from the water. Signed, *Harunobu gwa.*

10¾ × 7½ in. (272 × 192).

The fight on Gojō Bridge, in which the boy Yoshitsuné overcame the giant Benkei, and thereafter won his devoted service, is a favourite subject.

Collection: Morrison.

40. THE TREASURE-BOAT OF THE SEVEN GODS. The Seven Gods of Good Fortune dressed in purple, green, yellow and faint blue, sit in the *Takara-bune*, Treasure-boat, on the purple sail of which is embroidered the golden character *Takara*. Ebisu and Daikoku are playing *ken*, Hotei leans over the bulwark to welcome the sacred tortoise, while a crane flies overhead. Signed, *Suzuki Harunobu fudé*.

10½ × 7⅞ in. (269 × 200).
Collection: Tuke.

[41–54.] HASHIRAKAKÉ; PILLAR-PRINTS.

41. THE EVENING WALK. An Oiran with her child attendant (*kamuro*), both wearing broad summer hats; the latter carries a black box under her arm, and her mistress looks down as if speaking to her. Signed, *Suzuki Harunobu gwa*. Seal, *Harunobu*. Publisher, *Yamamoto*. Above a verse: *We pull the wide hat over the eyebrows to screen our faces from the evening sun.*

Print in three colours: green, rose, and blue (faded to gray). 22⅜ × 4 in. (620 × 103). One of the very rare early prints of the artist.
Collection: Morrison.

42. FALCON ON PINE BRANCH. With the red orb of the sun above. Unsigned.

Print in three colours: red-brown, green, and rose. 24⅛ × 4½ in. (628 × 122).
Collection: Morrison.

43. ANGLER AND BOY GOING HOME. A young man, dressed in (faded) purple, and a boy, each with a fishing rod over his shoulder, going home; the boy, dressed in pale pink and green, carries a tortoise, his companion a net. Signed, *Harunobu gwa*.

25 × 5 in. (631 × 125).
Collection: Tuke.

44. 'KOMACHI ENTERING A TEMPLE'; one of a set of 'Popular Seven Komachi.' A serving-maid with a bucket on her head leading a child home. The same design, adapted to the narrow shape of the print as that already described, No. 3. Above are the same poem and title. Purple, blue, and pink dresses; yellow-green ground.

26⅛ × 4½ in. (666 × 115).
Collection: Morrison.

45. GIRL ON VERANDAH; one of a set of Popular Six Tamagawa. A girl, in a loose blue-bordered and rose-lined white dress, standing with bare feet on a red verandah floor picking her ear with a hair-pin. In the background l. a cicada crawls along the long leaf of a green plant half-seen. Signed, *Harunobu gwa.* Above on a panel, *Fuzoku Mutsu Tamagawa,* and the poem, *Even the wind's murmur in the pines makes the heart feel lonely in the autumn, where they beat the cloth in Tamagawa* In a smaller panel is the portrait of the poetess Sagami, and the inscription, *Famous Places in Settsu province; Tamagawa in Settsu.*

26¼ × 4¼ in. (680 × 122).
Collection: Tuke.

46. A GIRL LOOKING AT THE MOON'S REFLECTION; one of the 'Popular Six Tamagawa.' A girl in striped purple and white dress, lined with pink, looks at the moon's reflection in a stream on the bank of which she stands. She holds a fan in her hand. Branches of *hagi* hang above the water l. Signed, *Harunobu gwa.* Above on the panel is the same title as the last, and the poem: *We shall come again to-morrow to Tamagawa by the field-path where the hagi grows, and it may be, see the moon reflected in the stream and whitening the ripples.* In a smaller panel, the portrait of Toshiyori, author of the poem cited, with the inscription, *Famous Places in Omi; Tamagawa in Omi.*

27 × 4½ in. (698 × 120).
Collection: Tuke.

47. GOMPACHI DISGUISED AS A KOMUSO; one of the 'Popular Six Tamagawa.' The youth Gompachi walking along a cliff, holding a green basket hat in one hand and a flute in the other. He is dressed in white, rose and purple. In the distance hills rise above a misty shore. Signed, *Suzuki Harunobu gwa.* Above on a panel is the same title as the last, and the poem, *Although the travellers forget all else, they will not forget to fetch water from Tamagawa stream in Takano.* In a smaller panel the portrait of the poet-priest Kukai, and the inscription, *Famous Places in Kii province; Tamagawa in Takano* [*Kōya*].

27½ × 4⅞ in. (700 × 125).
'Komuso' is the name given to men of the Samurai class who had committed some offence and were confined to certain places of asylum, or if travelling abroad were required to wear a basket-hat entirely covering the face, and to call attention to their wants—since they lived as beggars—by playing on the flute. Shirai Gompachi, famous for his beauty and recklessness, became a robber and was executed. He was the lover of Komurasaki, whom he used to visit in the disguise of a Komuso. The story of their loves is told in Mitford's "Tales of Old Japan."
Collection: Tuke.

48. YOUNG MAN HOLDING A PUPPET. A young man holding up a puppet and turning his face r. Pink and purple have faded to neutral tints. Signed, *Suzuki Harunobu gwa.*

19½ × 4½ in. (496 × 113).
Collection: Morrison.

49. THE TOILET. A girl sitting on the floor before a mirror tying up her hair; she is bare to the waist except for a bag of perfume (with a charm in it) hung round her neck; a love-letter is on the floor beside her, and parting the sliding panels behind, a youth peeps through from without. Signed, *Harunobu gwa.* Colours: pink, purple, green.

24¼ × 4½ in. (615 × 115).
Collection: Morrison.

50. THE PET MONKEY. A girl on a verandah, dressed in a purple striped kimono over pink and red, bends to protect herself with one hand from her pet monkey, which has jumped up and seized on her dress with teeth and claws; in the other hand she carries a fan. Green floor. Signed, *Suzuki Harunobu gwa.*

24 × 4⅝ in. (608 × 120).
Collection: Morrison.

51. THE BEAUTY AND THE FROG. A girl with an umbrella held over her head, in a dress part violet and part olive in colour, stands on the green bank of a stream and watches a frog which is leaping out of the water in an attempt to catch a drooping spray of willow. Signed, *Harunobu gwa.*

26⅓ × 4¾ in. (690 × 124).
In this print the girl plays the part of the celebrated tenth-century caligrapher Ono-no-Tōfu, who, after failing seven times to win a certain post, was encouraged to persevere by noticing a frog fail seven times to reach a willow leaf, but with the eighth attempt succeed.
Collection: Tuke.

52. BRINGING A LOVE-LETTER. A little maid bringing a love-letter to a courtesan of Kazusaya, who stands between parted curtains. On the curtains is the sign of the house, the *kiri* flower. Violet and pink have faded in the dresses, and blue from the wall. Signed, *Suzuki Harunobu gwa.*

26½ × 4¼ in. (683 × 107).
Collection: Tuke.

53. FETCHING OIL FOR THE LAMP. A girl in white night attire, lined with blue-gray, goes down-stairs with an oil-pot in her hand; a window r. Red *tan* in the woodwork; reds have faded from the under-dress. Signed, *Suzuki Harunobu gwa.*

27¼ × 4⅞ in. (697 × 126.)
Collection: Tuke.

54. GIRL TUNING HER SAMISEN. A girl standing and lifting up her samisen to tune it. She wears a dress of purple, patterned with white clouds and cranes. Signed, *Suzuki Harunobu gwa.*

25½ × 4⅜ in. (656 × 110).
Purchased 1910.

ISODA KORIUSAI (worked about 1760–1780).

Koriusai, whose real name was Masakatsu, but who was commonly called Shōbei, was a retainer of the Tsuchiya family, but became a *rōnin* and took to Ukiyo-yé painting. He studied under Shigenaga, and then under Harunobu, signing for a short time 'Haruhiro.' The name 'Koriusai' appears to have been given him by Harunobu, when he discontinued its use himself. Harunobu used the name chiefly as a literary signature. This led to the belief, demonstrably unfounded, that Koriusai and his master were the same person. It is true that for a time Koriusai formed his style very closely on Harunobu; but in his colour-schemes there was always a latent difference of character; and after Harunobu's death his style became completely independent. An inscription on a print described in the Barboutau catalogue, No. 288, tells us that it was designed in outline by Harunobu, and that when he died Koriusai was asked to supply the colouring. A poem signed 'Harunobu' on another print, referred to by Koechlin ('Harunobu,' p. 12), speaks warmly of Koriusai. Koriusai's remarkable gifts as a designer are shown at their best in his *hashira-kaké*, prints for decorating pillars. He excelled also in prints of birds and flowers.

In later years, from about 1780, he confined himself to painting, and received the title of 'Hokkyō.' Two of his *kakemono* are reproduced in 'Masterpieces of Ukiyo-yé,' Vol. III.

1. RATS EATING RICE-CAKE; one of a set of 'Twelve Signs of the Zodiac à la Mode.' A dried codfish and a bag containing cubes of rice-cake; through a hole in the bag they are falling out and three rats

nibble at them. The little colour has faded, except the dark red of the fish. Signed, *Koriusai gwa.* Above is the title, *Furiu Junishi. Ne* (Rat).

Print in three colours. 9¼ × 6⅞ in. (234 × 175).

Koriusai seems to have made at least three different sets with this title.

The twelve signs of the Japanese zodiac are :—

Ne, Rat.	Uma, Horse.
Ushi, Bull.	Hitsuji, Goat.
Tora, Tiger.	Saru, Monkey.
U, Hare.	Tori, Cock.
Tatsu, Dragon.	Inu, Dog.
Mi, Snake.	I, Boar.

Collection : Morrison.

2. THE AUTUMN MOON ; one of a series of Popular Eight Scenes from Poems. A lady in the old-time dress of the Court, pale red and gray, standing by tall red chrysanthemums on a river bank beneath the autumn half-moon. Above is the title, *Furiu naga-uta Hakkei : Autumn Moon, represented by Kikujidō*, and a quotation from a *naga-uta* (long poem) to the following effect : *Her lover has left her in the country and gone up to the Court. She pines for the air of the Capital, but the storm in her heart makes her fearful even to think of him ; then, recalling her past life in the Court, how she slept on a silk bed with a brocaded cushion, and what a kind world she lived in, longing overcomes her to be there forthwith and she pines more and more.* Signed, *Koriu gwa.*

Print in four colours. 8¼ × 6 in. (210 × 154).

The changeable autumn sky is a favourite symbol for the fickle heart of man. Kikujidō, the Chinese Chü Tz'ŭ t'ung, was a favourite servant of the Emperor Muh Wang. Through a rival's intrigue he was exiled, but before going away he was taught by the Emperor certain magic words, the secret of perennial youth. Kikujido withdrew to a valley of wild chrysanthemums, and on their petals, for fear of forgetting them, was for ever painting the magic syllables.

Collection : Morrison.

3. THE EVENING BELL OF THE CLOCK ; one of a set of Elegant Eight Scenes of the Boudoir. A youth in red and white dress lifting a girl on his shoulder to alter the time of the clock, the bell of the Mii Temple having just sounded. The girl is in pale purple and pink. Blue has gone from the wall. Signed, *Koriusai gwa.* Title, *Furiu Zashiki Hakkei : Evening Bell of Clock.* Verse, *O happy first token that heralds the longed-for morning of betrothal, when we two are together and hear the evening bell of Mii.*

10 × 7½ in. (253 × 190).

Collection : Morrison.

4. THE CHILDREN'S ROKKASEN OR SIX POETS; one of a set of six. Two boys dancing by moonlight on the bank of a stream. Purple, pink, and yellow in dresses. Signed, *Koriusai gwa.* Title, *Furiu Kodomo Rokkasen.* Poem by Narihira, one of the Six Poets:

Ah, wonderful moon!
Thou in thy deep sky
Makest beauty of thyself afresh,
Ever young; but I
Linger in this body's ageing flesh.

Print in four colours. $5\frac{7}{8} \times 6\frac{3}{8}$ in. (150 × 161).
Collection: Bacon.

5. THE THREE SIGNS OF GOOD LUCK. A page, in dress of green over red and white stripes, with a falcon on his wrist, pauses to speak to two girls, one in pink, the other in purple, who are gathering egg-plant, *nasu;* in the background Fuji-san. Signed, *Koriusai.*

$10\frac{3}{8} \times 7\frac{5}{8}$ in. (263 × 193).
The three lucky things to see or dream of are Fuji, the falcon, and the egg-plant. *Cf.* below, Nos. 36 and 50.
Collection: Morrison.

6. EVENING SNOW IN YAMASHITA; one of Eight Views of Yedo. A lady arriving in snow at a house and met on the doorstep by a girl. She wears winter dress with a kerchief over her head and covering the lower part of her face, and is closing a snow-covered umbrella. A fence in the background l. Signed, *Koriusai gwa.* Title of set, *Yedo Irosato Hakkei.* Little colour is left but the light-red *tan.*

$10\frac{3}{8} \times 7\frac{5}{8}$ in. (265 × 195).
Impression discoloured by smoke.
This is a parallel to the classic 'Evening Snow in Hira' among the Omi Hak'kei.
Collection: Tuke.

7. GATHERING MUSHROOMS. A woman in purple and girl in blue meeting a boy who stands l. under a pine-tree pointing with his finger; the girl, r., carries mushrooms spitted on long blades of grass; near the boy are a basket and rake, with which he has been collecting pine leaves as fuel. In the background, a waterfall and distant hills. The dark red of the pine trunks contrasts with the yellow-green of the landscape.

$11\frac{1}{4} \times 8\frac{1}{8}$ in. (285 × 208).
Collection: Tuke.

8. THE PET DOG. A black 'Chin' dog with a bushy tail in a room of a daimio's house; a brocaded dress of red and gray hangs on the end of a dark red clothes-horse l., and on the green floor is a basket of toys. Signed, *Isoda Koriu gwa.*

11¼ × 8⅜ in. (283 × 212).
Collection: Morrison.

9. WILD GEESE. Two wild geese in a gray marsh, across which a yellow raised path runs; in the air l. a third goose flies down to join them. There is a dull red colour on the geese.

11⅛ × 7¾ in. (283 × 198).
Collection: Tuke.

10. THE FAN-SELLER; one of a set illustrating the Four Classes. A man wrapping up a fan and a girl looking on; at the r. a view out of doors, half-concealed behind a blind. Signed, *Koriu gwa.* Title, *Furiu Shinō Kōshō,* 'Popular Four Classes,' *i.e.*, Samurai, Farmer, Artisan, Merchant. This is the Merchant. Purple has faded in the dresses.

10 × 7⅜ in. (255 × 187).
Collection: Bacon.

11. GIRL HELPING HER BROTHER TO DRESS; one of a set of three. A girl kneeling and helping her brother to put on his dress of ceremony. Outside the window r. is a clump of bamboos. Signed, *Koriusai gwa.* Title, *Furiu Shō-chiku-bai,* "Elegant Pine-Bamboo-Plum." This is the Bamboo. Colours: pink, bright green, purple, pale blue.

10 × 7⅜ in. (255 × 187).
Collection: Tuke.

12. PLAYING 'KEN' ON A RAINY EVENING; one of a set of Eight. A geisha playing 'ken' with a guest in a room, with a lantern beside them; outside the window rain is falling. Signed, *Koriu gwa.* Above is the name of the girl *Kise of Yagembori Shinchi,* famous for singing popular songs (*naga-uta*), the title *Geishas in Elegant Eight Scenes: Night Rain,* and a Chinese poem, *Once as I travelled from Ku-ko, melancholy overcame me; the evening gloom was soaked in the chill cloud and the drizzling mist. Alone with my lamp in my boat, I heard the pipe and lute, while I stained the bamboo prop of the window with my tears.* Colours: purple, pink, blue, yellow.

10½ × 7½ in. (267 × 190).
Collection: Tuke.

13. A GIRL HELPING ANOTHER TO DRESS; one of a set illustrating the Five Virtues. A girl, half-kneeling, helping her friend to put on a long outer robe. At the l. a screen with a painting of a stork flying over waves. Signed, *Koriusai gwa.* Above is the title, *Courtesy,* and the verse, *How admirable is he who is loyal to his lord, kind to his parents, and performs all his duties with courtesy and grace.* Signed, *Koriusai gwa.* The colours have faded to neutral tints.

$10\frac{1}{8} \times 7\frac{1}{2}$ in. (250 × 190).

Courtesy, *Rei,* is one of the five associated virtues, called *Jin-gi-rei-chi-shin*—Charity, Dutifulness, Courtesy, Judgment, Trust.

Collection: Bacon.

14. MEASURING CLOTH FOR A DRESS; one of a set of Six Accomplishments. Two girls in a room; one of them standing up reads out measurements from a roll of paper, the other sitting on the floor measures cloth with a rule. Signed, *Koriu gwa.* Above is the title *Arithmetic: one of the six accomplishments of ordinary life, Ukiyo rokugei riaku,* and the verse: *O the joy of working out a hard sum! The answer comes like a flower that breaks from the bud, like the flower of the fukujusō.* The colours have faded to tawny pinks and grays.

$9\frac{1}{2} \times 7$ in. (236 × 178).

The *fukujusō* (Adonis sibirica) is the flower of good luck. The Six Accomplishments are *Rei,* etiquette, *Gaku,* music, *Sha,* archery, *Gio,* horsemanship, *Sho,* writing, and *Sū,* arithmetic.

Collection: Bacon.

15. THE PARROT; one of a set of Eight Scenes of the Boudoir represented by famous birds. A girl in pale red dress holds up a parrot on a stand before a youth, who sits on the floor with a pipe in his hand and tobacco box beside him. He is dressed in blue, over striped green and yellow. Willow-branches outside the window. Signed, *Koriu gwa.* Title, *Meicho Zashiki Hakkei: Inko.*

$10\frac{1}{2} \times 7\frac{5}{8}$ in. (266 × 193).

Collection: Bacon.

16. GIRL AND PEONY; one of a set of Beauties. A courtesan looking at a peony in a vase. Signed, *Koriusai gwa.* Title of set *Seirō Tokiwa Nishiki,* Ever-Fresh Brocade of the Green Houses. Name of courtesan *Hina-dzuru in Chōjiya.* Names of her attendants *Yachiyo* and *Yasono* appended. The colours have faded to pale reds and warm grays.

$8\frac{3}{4} \times 6\frac{1}{8}$ in. (221 × 155).

Collection: Tuke.

KORIUSAI, No. 15.

17. GIRL READING; one of the same set as the last. A courtesan dressed in pink, with blue-lined black outer kimono, is seated reading; beside her is a charcoal fire in a bronze vessel, a pipe and pouch, and a small heap of books. Signed *Koriusai dzu.* Title of set *Seirō Tokiwa Nishiki.* Name of courtesan, *Nanakoshi of Ogiya;* names of attendants *Mineno* and *Takane.*

8⅝ × 6⅛ in. (219 × 155).
Collection: Tuke.

The following numbers (18–27) form part of a set entitled *Hinagata Wakana no Hatsamoyō*, New Patterns for Young Leaves (*i.e.* Girls). The title is on a label in the upper r. corner. They contain portraits of popular beauties of the day, but their primary object was to serve for fashion-plates. Koriusai now adopts the full-size upright print, which was to succeed to the vogue of the smaller size made popular by Harunobu. The series dates from about the middle of Anyei (1772–1780).

18. NANAKOSHI OF OGIYA. The Oiran Nanakoshi, dressed in black velvet over pink and white, is teaching one of her kamuro to read; the other kamuro stands r. looking on, both of them being in blue (now faded to gray). At the l. a red clock. Signed, *Koriusai gwa.* Above *Nanakoshi of Ogiya.* Seal of publisher, *Yeijudō.*

15⅛ × 9⅞ in. (385 × 252).
Collection: Morrison.

19. IWOSASA OF WAKANAYA. The Oiran Iwosasa, in olive green and pink, stands above her two kamuro (in pale purple) who are playing a kind of cat's cradle. Signed, *Koriusai gwa.* Above, *Iwosasa of Wakanaya.* Publisher, *Yeijudō.*

15⅛ × 9⅞ in. (385 × 252).
Collection: Morrison.

20. KOSHIKIBU OF TAKEYA. Koshikibu is writing a poem. Dressed in pinks and purples, she sits with ink-slab before her and with suspended brush contemplates the strip of paper (tanzaku) ornamented with a painted maple-branch, which her kamuro, in rosy dress, holds up before her. Signed, *Koriusai gwa.* Above, *Koshikibu of Takeya.* On the tanzaku is the half-finished poem, *Not every knight grows weary of the maple's beauty.*

15⅛ × 10¼ in. (385 × 262).
The allusion in the unfinished poem is to the story of Koremochi, a famous *bushi*

of the tenth century, who went out one day to see the beauty of the autumn maples, and meeting a company of girls among the trees joined their picnic. Drinking over much wine and falling into a drunken sleep, he awoke to find the maidens vanished and a demon in their place advancing to him. He killed the demon; but after that the bushi were afraid of women.

Collection: Morrison.

21. HITOMACHI OF TSUTAYA. Dressed in white, rose, and dull yellow, she is walking towards the l. with a kamuro, in pale purple, on either side of her. Signed, *Koriusai gwa.* Above, *Hitomachi of Tsutaya.* Publisher, *Yeijudō.*

15½ × 10 in. (392 × 255).
Collection: Morrison.

22. HANAOGI OF OGIYA. Hanaōgi in rose and purple walks towards the l. followed by two attendants in olive dresses, Yoshino and Yayoi, while another girl in pink, Hanazono, comes behind these. Signed, *Buko Yagembori no Inshi* (*i.e.* the recluse of Yagembori), *Koriusai gwa.* Names of girls above. Publisher, *Yeijudō.*

15⅛ × 10½ in. (385 × 267).
Collection: Morrison.

23. NAOYE OF OKANAYA. She sits dressed in pink and purples, with one arm resting on an elbow-rest, above an open music book, and plays on a flute called *shakuhachi.* Beside her l. is a bronze *shishi* (Chinese lion) surmounting a stand for flowers. In the foreground are her two kamuro, both in dull green; one is reading, the other has fallen asleep over her book, her face having fallen forward on her hands. Signed *Koriusai gwa.* Above, *Naoye of Okanaya.* Publisher, *Yeijudō.*

15⅛ × 10 in. (385 × 255).
Collection: Morrison.

24. KAZAORI OF MATSUKANEYA. Dressed in rose and purple, with some dull yellow and blue, she walks towards the r. and turns her head back to the two kamuro following, both in dull yellow, one of whom stoops to pick up a letter from the ground. Signed, *Koriusai gwa.* Above, *Kazaori of Matsukaneya.*

15⅛ × 10¼ in. (385 × 262).
The name Kazaori means a kind of cap, such as forms the pattern on the girls' dresses.
Collection: Hart.

25. MICHIHARU OF TSUTAYA. She walks towards the r. dressed in white, with peacock design on coloured sash, followed by two kamuro in rose red and by another courtesan in white. Signed, *Koriusai gwa.* Above, *Michiharu of Tsutaya.* Publisher, *Yeijudō.*

14⅛ × 9⅝ in. (357 × 250).
Collection: Morrison.

26. CHOZAN OF CHOJIYA. Followed by two kamuro in gray and pink, she walks towards the l., turning her head r. with one hand raised in its sleeve. She is in gray-blue and pink. Signed, *Koriusai gwa.* Above, *Chōzan of Chōjiya.*

15⅛ × 10¼ in. (385 × 262).
Collection: Bacon.

27. TAKAMURA OF KOMATSUYA. She is walking towards the l. between her two attendants, with her arm laid round the shoulder of the nearest. Signed, *Koriusai gwa.* Above, *Takamura of Komatsuya.* Publisher, *Yeijudō.*

15 × 10¼ in. (382 × 260).
This is a late impression, with sharp pinks, blues, and violet.
Collection: Morrison.

28. THE SEVEN SAGES OF THE BAMBOO GROVE. Seven Chinese sages, four of whom are looking at an opened scroll. A boy carries another scroll tied to a stick over his shoulder. Signed, *Hokkyō Koriusai gwa.* Very pale greens and pinks alone remain of the colours.

13⅝ × 10¼ in. (348 × 260).
The Seven Sages were a famous group of writers and philosophers in the 3rd century, who were inspired by the ideals of Lao-tzu. They abhorred ceremonies, had a passion for personal freedom, met in a bamboo grove to talk and drink, and derided the cares and customs of the world.
The subject is a favourite one with painters of China and of the Chinese tradition in Japan.
Collection: Bacon.

[29–50.] HASHIRAKAKÉ; PILLAR-PRINTS.

29. FALCON ON PLUM BRANCH. Signed, *Koriu gwa.* Seal of publisher, *Yeijudō.*

Print in black and gray. 23⅜ × 4 in. (592 × 105).
Collection: Morrison.

30. THE INTERRUPTED READING. A girl in green and blue dress, lined with crimson, is seated against the wall of a room, reading a book of *naga-uta* (lyrical poems). Her lover from outside looks between the upright bamboo bars and lets down, to tease her, a toy *saru* or monkey (made of red silk, stuffed with cotton) at the end of a string. He wears a dress of purple and white stripes. Signed, *Koriu gwa.* Seal, *Masakatsu.*

Colour-print. $26\frac{3}{4} \times 4\frac{3}{4}$ in. (682 × 120).
Collection: Tuke.

31. THE SUMMER HAT. A girl in dress of (faded) purple and rose under a flowering cherry-tree, puts a big hat of green straw on her head, as she starts to walk. Signed, *Koriusai gwa.* Seal illegible.

$27\frac{3}{4} \times 4\frac{7}{8}$ in. (750 × 126).
Collection: Tuke.

32. THE TOY SAILING-BOAT; one of a set of Elegant Eight Interiors. Two girls in faded violet and white, with their arms round each other's necks, stand on a verandah of light-red wood-work and look at a toy-boat in a basin; one guides its course with a hair-pin. A towel hangs above on a chain. Signed, *Koriusai gwa.* Above, title of set *Furiu Zashiki Hakkei. Return of sailing-boat in washing-basin,* and a verse: *Returning to Yabasé with a full sail and a flowing wind, the boat has left the coast of Uchidé behind.*

$28\frac{1}{8} \times 4\frac{7}{8}$ in. (715 × 125).
The toy-boat is made of a thin shaving of wood, tipped with sulphur, used for lighting fires. This print, again, is another pretty perversion of one of the Omi Hak'kei subjects.
Collection: Tuke.

33. BEAUTY IN THE MIRROR: one of the same set as the last. A girl sitting on the ground before a mirror-stand, putting rouge upon her cheek. Another girl looks down on her from behind the sliding-panel which she has pushed aside. Outside is a mound and a blossoming cherry in the garden. Dresses of grayish blue and rose. Signed *Koriusai gwa.* Above, *Eight Elegant Interiors. Autumn Moon in a Mirror-Stand,* and the verse, *O Ishiyama, how beautiful the scene when the moon's image brightens on the waters of Niwo! Neither Suma nor Akashi can vie with it in beauty.*

$26\frac{1}{4} \times 4\frac{3}{4}$ in. (665 × 120).
The subject is a parallel to the "Autumn Moon in Ishiyama Temple" of the Omi

Hakkei series, to which the verse really applies. Ishiyama (Hill of Stone) is near Lake Biwa, for which Niwo (Widgeon) is a poetical name. Ishiyama is also the name given to the artificial mounds in gardens, one of which is shown in the background of the print.

Collection: Morrison.

34. THE FLUTE-PLAYER. A youth playing a flute outside a garden fence, over which a maid with a lantern is looking to see who it is. Purple has faded in the dresses. The fence is red and yellow. Signed, *Koriusai gwa.*

22 × 4¾ in. (560 × 120).

Cf. the similar subject by Masunobu, No. 2. It is a parallel in common life to the story of Ushiwaka and Jōrurihimé, not a representation of the young hero himself.

Collection: Tuke.

35. A DANCER OF THE SAMBASO. A young man wearing the dress, blue and dark brick-red, and the high cap, striped black and white, of a Sambasō dancer; he carries a fan, wears orange-red socks, and lifts hands and feet as he dances. Signed, *Koriu gwa.* Above is the verse, *The door of the cave was set open and the Sambasō was danced.*

26½ × 4¾ in. (672 × 122).

The verse refers to the retreat of the Sun-Goddess Amaterasu into a cave, and to the dance which caused her to emerge from it. On the dress and fan of the dancer are the emblems of longevity—the crane and the pine-tree. The dance is performed as a prelude to theatrical entertainments.

Collection: Tuke.

36. THE LUCKY DREAM. A girl who has fallen asleep by her writing-desk dreaming of the three lucky things; Fuji, the peerless mountain, the falcon, prince of birds, and the *nasu* (egg-plant). These are all represented as a dream in a spiral of vapour issuing from the girl's bosom. She is dressed in dull blue and white, and has a gauze fan held before her face. Signed, *Koriu gwa.*

27½ × 4½ in. (700 × 115).

Collection: Tuke.

37. BRUSHING DOWN THE SPIDER'S WEB. A youth in pale blue-gray dress lifts a girl, dressed in pink and purple, on his shoulders, for her to brush away a spider's web from the verandah roof. A leafy branch shows above a trellis l.; and a bell (for frightening flies) hangs from the roof. Signed, *Koriu gwa.*

26¾ × 4⅝ in. (680 × 118).

Collection: Morrison.

38. KUDAIYU READING YURANOSUKE'S LETTER: Illustration to the Chiushingura, Act VII. Yuranosuké, the chief of the Forty-Seven Ronins, in a black kimono, is seated on the verandah of his inn, reading the letter giving him secret information of the enemy's movements; but the girl Okaru on a balcony above, dressed in blue and pink, is reading the letter off the reflection in a pocket-mirror; and Kudaiyu the spy, hidden under the verandah floor, is also mastering its contents as Yuranosuke lets fall the end of the scroll on which it is written. The red *tan* of the woodwork is the strongest colour in the print. Signed, *Koriusai gwa.*

27⅜ × 4¾ in. (695 × 120).
Collection: Hart.

39. AT THE WELL. A girl kneeling at a tub in which she is washing clothes, beside a well. Behind her another girl pulls at the well-rope. Signed, *Koriusai gwa.*

25¾ × 4⅝ in. (658 × 118).
Presented by Sir Sidney Colvin, April 1911.

40. SCENE FROM THE DOJOJI PLAY. Kiyohime dancing in elaborate costume of white and rose and purple; before her two monks squat on the ground; behind hangs the great green bronze bell of the monastery. Signed, *Koriusai gwa.*

27⅜ × 4⅝ in. (695 × 118).
For the subject, *see* Okumura Masanobu, No. 5.
Collection: Morrison.

41. THE YOUNG POET BY THE SEA. A youth in blue dress seated on a red-railed balcony above the sea, writing-brush in hand, and gazing over the water. On the horizon, clouds half conceal the broad red sun. Signed, *Koriu gwa.*

26⅞ × 4⅞ in. (684 × 125).
Collection: Hart.

42. SAIGIO HOSHI. Saigiō, attired as a wandering priest in black, with broad hat slung at his back, rests upon his staff and gazes at the far-off peak of Fuji, rising above pale rosy clouds. Pine-trees are scattered over the low shores of a river or estuary in the middle distance. Signed, *Koriusai gwa.*

27½ × 4⅝ in. (750 × 119).
Satō Hioye Norikiyo, known as Saigiō Hōshi, held an office at the court of the

Emperor Gotoba, but in 1137, at the age of twenty-three, left his home, his wife, and his daughter, and became a wandering friar. He travelled all over Japan in his wanderings. As a poet he is often represented in contemplation of the Peerless Mountain.

Collection: Tuke.

43. LOVERS ADORING THE SUNRISE. A young man and girl standing with lifted hands beside a pine-tree, praying; above, far away, the red sun shows above a cloud. A bamboo besom lies on the ground at the young man's feet. Both are in dresses of faded violet and rose. Signed. *Koriu gwa.*

21⅜ × 4½ in. (543 × 114).

This impression has been cut down at the top. The subject is a parallel one to that of the old couple of Takasago. *See* Toyoharu, No. 1.

Collection: Tuke.

44. THE KINKEICHO BIRD ON A PINE ABOVE A WATERFALL. The bird sits on a pine branch above a torrent which plunges between rocks; a flowering bush grows on the rocky bank. Dark red of the branches and in the bird's tail contrasts with green of plumage and leaves. Signed, *Koriu gwa.*

27 × 4¾ in. (688 × 120).

The *kinkeichō* is a symbol of long life and happiness; it is called the bird of congratulation.

Collection: Hart.

45. HARES, CONVOLVULUS, AND RISING MOON. Two hares by a purple convolvulus which trails its green round sprays of bamboo. Above, the rising moon in a red sky. Signed, *Koriu gwa.*

27½ × 4⅞ in. (698 × 124).

The hare is anciently associated in Japanese legend with the full moon.

Collection: Tuke.

46. THE FILIAL PIETY OF TO-FUJIN. The Chinese heroine Tō-fujin nourishing her aged and toothless mother with milk from her breast. Designed partly in white on black and partly in black on white. Signed in white, *Koriu gwa,* and with title above, *Twenty-Four Filial Pieties. Tō-fujin.*

Ink-print. 23¼ × 4⅝ in. (592 × 119).

The Twenty-Four Paragons of Filial Piety are favourite subjects in Chinese art, and in the Japanese art which follows Chinese tradition.

Purchased April 1910.

47. A YOUTH OF FASHION AND A GIRL WALKING. A young man in black with a bamboo cane in his hand, looking, as he passes, at a girl in white and blue who carries a basket and walks with downcast eyes. Signed, *Koriu gwa.* Above is a Chinese poem: *Say not that no girls love you! If Narihira himself came on earth again, who would be attracted to him? In love now-a-days nothing succeeds like money. O deplorable world!* The poem is signed *The Latchkey Man.*

26½ × 4¾ in. (675 × 120).
Narihira, the poet of the ninth century, is a proverb for masculine beauty in Japan.
Collection: Tuke.

48. GIRLS READING A LETTER. Two girls standing together and reading a letter. Above, a branch of loquat, *biwa,* is arranged in a vase that hangs from the roof. Signed, *Koriusai gwa.* Colours: purple, blue, rose, olive.

28¾ × 4⅞ in. (730 × 122).
A parody of the classic subject of Kanzan and Jitoku.
Collection: Morrison.

49. OIRAN AND KAMURO. The Oiran Nioteru walking with her little maid beside her. Above, *Nioteru of Ogiya* and the names of her kamuro *Ofumi* and *Namiji.* Colours: two shades of blue, pink, and red.

27½ × 4¾ in. (723 × 120).
Collection: Tuke.

DOUBLE HASHIRAKAKÉ.

50. THE THREE LUCKY THINGS. A young man (right-hand sheet) in purple over dull green and yellow, carrying a falcon on his wrist, and a girl (left-hand sheet) in pink and purple plaid facing him with a basket full of *nasu,* the egg-plant, in her hand; in the background, Fuji towers above rosy clouds. Each print is signed *Koriusai gwa.*

(Each) 26⅝ × 4½ in. (677 × 116).
For the subject *see above,* No. 36. A two-sheet hashirakaké in its complete state is an extraordinary rarity. This example was originally mounted as a kakemono, and the mount is preserved in the Department.
Purchased 1908.

SHIBA KOKAN (b. 1747, d. 1818).

Shiba Kōkan, whose real name was Ando Kichijiro, was a pupil of the Kano painter Furunobu, and also studied the Chinese style. He

KORIUSAI. No. 50.

is best known by his paintings in the European manner, and learnt from the Dutch how to etch and engrave on copper. A picture by him, presented to the temple of Kwannon at Asakusa, attracted much attention, but was afterwards removed, its foreign style being thought a kind of contamination.

But in his youth Kōkan was a close follower of Harunobu. In his "Confessions" he says that after Harunobu's death he made imitations of his prints, which were so successful that they deceived everyone: then, feeling a scruple, he adopted the name Harushige and made prints for a short time, but soon gave up the practice.

But are all the prints signed "Harushige" really by Shiba Kōkan? Japanese authorities give Harushige as a pupil, and some as the son, of Harunobu. But this may merely be a natural surmise from the prints and the signature.

1. THE DUTCH BASKET MAKER. A Dutchman seated on a mat on the ground, making a tall basket. A heap of small baskets is by him against the stump of a tree; and behind this, l., two other Dutchmen are busy at the open door of a warehouse. At the r. the ground dips into a valley, beyond which slopes rise into a hill, with buildings set in a pine-wood near the top of it. Above, in a Dutch handwriting, *Mand Maaker*, and in Japanese, *Painted by Kōkan Shiba Shun of Tōto* (Yedo) *in the hotel of the capital* (Kioto).

Print in black and gray. $8\frac{3}{4} \times 13\frac{3}{4}$ in. (225 × 350).
Collection: Morrison.

TOSEN (worked about 1770).

An unknown artist; possibly a name used by Koriusai.

HASHIRAKAKÉ; PILLAR-PRINT.

1. A YOUNG LADY AND HER BOY SERVANT. The girl stands against a bush of lespedeza, with one hand raised to her chin. She wears a dress of pale blue and pink. Beside her, dressed in similar colours, the boy, whose head is shaven, and who carries a bundle on his back, makes an animated movement, bending forward as if to catch a butterfly or insect.

$19\frac{7}{8} \times 5\frac{1}{8}$ in. (505 × 132).
Collection: Morrison.

ISHIKAWA TOYOMASA (worked about 1770-90).

Pupil, and probably son, of Ishikawa Toyonobu. He followed the style of Harunobu, and afterwards of Shigemasa.

1. BOYS FEEDING A STORK. Two small boys in pale purple clothes, one kneeling and one standing on the bright green grass, hold between them a shallow bowl out of which a great white stork is about to feed. A third boy looks on from the boughs of a blossoming tree overhead Signed, *Ishikawa Toyomasa gwa.*

$9\frac{3}{4} \times 7\frac{1}{4}$ in. (250 × 186).
Collection: Tuke.

2. THE GAME OF FUKU-BIKI; one of a set of Twelve Months à la Mode. Four boys sitting on the floor of a room and playing the game of Fuku-biki (lot-pulling); each pulls one from a number of strings held in the hand of a player, to one of which is attached the prize. At the r., near the verandah, on which the back of the room opens, a boy dances, holding up a string of coins in his hand. Entitled, *Furiu juni tsuki. January.* Little colour is left but tawny yellow and light red *tan.* Signed, *Ishikawa Toyomasa gwa.*

10 × $7\frac{1}{2}$ in. (255 × 190).
Collection: Bacon.

3. BOYS QUARRELLING AT THE INARI FESTIVAL; one of the same set. Two boys struggling over a drum and pulling each other's hair. A companion tries to pull them apart, and another rushes up from the r., while a fifth tumbles on his back on the ground. The scene is a ridge beyond which appears the top of a *torii* and pine-trees, and at the l., two banners, one inscribed *Shō-ichi-Inari Dai miō jinsu* in Chinese characters, and the other *Inari Dai miō-jin* in *kana* with the Inari crest of the three jewels. Entitled *February.* Signed, *Ishikawa Toyomasa gwa.* Colours: pink, green, faded purple and blue; pearly gray ground.

10 × $7\frac{1}{2}$ in. (255 × 190).
On the first horse-day of February boys beat a drum and make offerings at the Inari shrines. Inari is honoured both as the God of Rice and as the Fox-God.
Collection: Bacon.

4. THE GAME OF SANDALS; one of the same set of the Months. A group of boys laying their sandals in a row; another boy, with a companion's hands over his eyes, approaches to pick out the sandals and

name the owner of each. A fence and chrysanthemums behind. Entitled *9th month.* Signed, *Ishikawa Toyomasa gwa.* Colours: pink and green, with gray ground.

10 × 7½ in. (255 × 190).
Collection: Bacon.

5. BOYS BRINGING OFFERINGS TO THE TENJIN SHRINE IN FEBRUARY; one of a set of the Signs of the Zodiac. A boy dressed as a Shinto priest, riding on an ox, led by another boy. Two boys r. hold a standard supporting a plum-tree hung with *tanzaku.* One of the *tanzaku* has fallen to the ground and another boy is picking it up. The scene is the shore of a lake. Entitled *Junishi, Twelve Signs of the Zodiac. The Ox,* and at the l. *Second Month.* Signed, *Ishikawa Toyomasa gwa.* Colours: pale reds and purples; tawny ground.

10 × 7⅜ in. (255 × 188).
Collection: Hart.

UTAGAWA TOYOHARU (b. 1733, d. 1814).

Born in Yedo. Pupil, according to the Dainihon Jimmei Jisho, of Toriyama Sekiyen; according to the Hayashi and Barboutau catalogues, of Shigenaga; according to Fenollosa, of Toyonobu. After the death of Kiyomitsu he was much employed in painting picture-posters for the theatres. Noted for the *uki-ye,* in which he imitated the perspective and conventions of European art. Some of his prints are adapted from Dutch and German engravings. He signed also *Ichiriusai.* Toyoharu was the founder of the Utagawa school.

1. THE ANCIENT COUPLE OF TAKASAGO. An old man and woman standing on the sea-shore under a great pine; the woman holds a besom, the man has cast down a rake to lift his hands in adoration of the red rising sun. Signed, *Toyoharu gwa.* Slightly coloured: pale red, purple and faint blue in dresses, faded blue on the sea.

10 × 7½ in. (255 × 190).
The ancient couple whose spirits are fabled to inhabit the two venerable pine-trees growing on the opposite shores of Takasago and Sumiyoshi appear in a famous Nō dance and are a favourite subject in art.
Collection: Tuke.

2. THE BATTLE OF YASHIMA, DAN-NO-URA. A bay of the sea, with indented coast r. sloping up into low green hills, and a jut of land l. The blue bay is thronged with the red ships of Taira host, while the

Minamoto occupy the beach, and pour down from the hills. In the foreground a troop of horsemen headed by Yoshitsuné and Benkei advance on the ships, and on the prow of one of them a Taira warrior draws his bow. On the beach r. a single combat is going on; and in the shallow water is the archer Nasu no Yoichi, who shoots away the fan from the ship's mast. The sky is black and full of stars. At the r. is the inscription *Ukiye wakoku keiseki, Japanese views in Ukiye. The Battle of Yashima. Utagawa Toyoharu gwa.* Publisher, *Yeijudō, Nishimura-ya.*

9½ × 14¾ in. (250 × 375).

This and the three following numbers are specimens of the prints called *Uki-ye* (bird's-eye view pictures).

Purchased 1904.

3. THE BATTLE OF YASHIMA; another impression. Another impression of the same print as the last, with a quite different effect of printing. The sea is left almost entirely white, and the green used is much yellower.

9⅞ × 14¾ in. (250 × 375).

Collection: Morrison.

4. THE ARCHERY RANGE OF THE SAN-JIU-SAN-GEN-DO TEMPLE. At the r. is a very long building of one storey seen in perspective, with a projecting floor running the whole length of it outside. At the further end is a target, at which an archer seated at the nearer end has just shot an arrow. At the l. is an enclosure, partly fenced off by a trellis, with groups of spectators looking through the fence or buying refreshments at booths. In the foreground is a sort of shed in which sit the judges of the archery. Above is the title *Sanjiu Sangendō (Temple) in the Fukagawa (district). Toyoharu gwa.* The prevailing colour is cold blue, with light and dark red in the timber.

9⅛ × 13⅞ in. (233 × 352).

The name of this temple means literally *thirty-three "ken,"* each division of the wooden structure measuring a "ken," or fathom. The range was the longest in Japan, and only specially qualified archers could use it. The temple (of Hachiman) still stands, though the archery range is no longer used.

Collection: Morrison.

5. RETURN OF A DAIMIO TO THE PALACE. View of a daimio's mansion built round a large court, with crimson and orange walls and blue roofs. At the principal entrance, in the foreground, the daimio's procession is just arriving from a street at the r., and the foremost litter is being set

to the ground, while retainers salaam. A major-domo stands at the door of the interior building. At the side is *Ukiye picture of procession of daimio. Utagawa Toyoharu gwa.* Publisher, *Yeijudō, Nishimuraya.*

9½ × 14¾ in. (242 × 374).
Collection: Morrison.

HASHIRAKAKÉ; PILLAR-PRINTS.

6. YOUTH AND GIRL READING A SCROLL. A youth in green, blue and pink, and a girl in purple, green and pink standing under a flowering tree and holding a scroll of writing between them. The youth also holds a besom. Yellow ground. Signed, *Ishikawa Toyoharu gwa.*

28½ × 4¾ in. (720 × 120).
This print is another popular version or parody of that favourite subject of the classic schools of painting, Kanzan and Jitoku. *Cf.*, Okumura Masanobu, No. 2.
Collection: Morrison.

7. READING A LETTER. A young man seated by a writing-desk reading a letter. A girl stands over him holding a formidable halberd. At the back a window shows the side and eaves of a house in perspective, and a glimpse of sails on the sea. Signed, *Toyoharu.* Colours: light red, *tan*, brownish yellow, and shades of blue.

26¾ × 4¾ in. (680 × 120).
The girl with the halberd here represents Kwan-Yü, and the youth his friend Gentoku (Liu Pei). These two were famous brothers-in-arms, the latter becoming Emperor of China in the third century. Kwan-Yü was afterwards deified as the God of War.
Purchased 1908.

TORII KIYOTSUNE (worked about 1764–71).

Pupil of Kiyomitsu; influenced by Harunobu; designed theatrical prints in rivalry with the youthful Kiyonaga.

1. A MAID REMOVING SNOW FROM HER MISTRESS' CLOGS. A lady walking in the snow under an umbrella, dressed in pink, with a purple hood. She lifts one foot, while her maid, dressed in green and pink, stoops to remove with a stick of bamboo the snow caked under her clogs. Above is a bough of flowering plum against pearly gray sky. Signed, *Kiyotsune gwa.* Publisher, *Maruko.*

10½ × 7¾ in. (268 × 198).
This is a scene from a play. The crests on the dresses identify the actor playing the lady as one of the Segawa family, and the maid as Onoye Taminosuké.
Collection: Morrison.

2. PORTRAIT OF THE ACTOR BANDO HIKOSABURO. Bandō Hikosaburō, dressed in orange and (faded) purple, stands by a great pile of yellow bales of rice, presented to him by his admirers. He holds in one hand a head-cloth or shawl. Signed, *Torii Kiyotsune gwa.*

$11\frac{3}{4} \times 5\frac{1}{4}$ in. (300 × 140).
Collection: Hart.

TOZANDO SURIO (OR KAZUYOSHI) (worked in the latter half of the eighteenth century).

Nothing appears to be known of this artist. His work shows the dominant influence of Harunobu.

1. CHILDREN AND EBISU. Two boys pulling along a toy-cart on which is the model of a huge *tai* fish. On the back of the cart sits Ebisu holding in one hand a bamboo-branch, in the other a fan inscribed *Medetai* (congratulation). Signed, *Tozando Suriō utsusu gwa.* Publisher, *Yamaden.*

Print in two tones of pale orange red. $13\frac{1}{4} \times 8\frac{3}{4}$ in. (336 × 224).
The word *utsusu* in the signature of this and the following print probably implies that the artist is copying another work.
Collection: Tuke.

2. DAIKOKU AND EBISU, the two gods of good fortune, dancing together. Daikoku and Yebisu dressed as Manzai dancers, dancing at the New Year. Pine and bamboo behind. Above is a verse: *The fortunate wind of Spring shall laugh at the Manzai. Daikoku laughs so loud that even the mountains are astonished.* Signed, *Tozandō Suriō utsusu.* Publisher, *Yamaden.*

Print in two tones of pale orange red. $13\frac{1}{4} \times 8\frac{3}{4}$ in. (336 × 224).
Collection: Tuke.

KITAWO SHIGEMASA (b. 1739, d. 1819).

Born in Yedo. He was perhaps a late pupil of Shigenaga, and was influenced by Harunobu for a time. As a young man he designed prints of actors in the style of the Torii school. He became extremely popular for book-illustrations, designing every kind of subject, but his single sheets are rare. Though not prolific as a print-designer, he held

a prominent position in the period between Harunobu's death and the ascendency of Kiyonaga; collaborating on equal terms with Shunshō, and forming a school of some importance. He signed also Kōsuisai.

1. THE ACTOR MATSUMOTO KOSHIRO IN THE CHARACTER OF ABENO MUNETO. He stands, looking r. over his shoulder, with hand on his sword-hilt. A pine-tree and fence at the corner of a building are in the background. At the l., the names of the actor and his part. Signed, *Kitawo Shigemasa.* Publisher, *Tsurushin.* Colours: green, red, yellow and blue.

11¾ × 5½ in. (300 × 140).
An example of Shigemasa's early actor-print designing, probably about 1765.
Collection: Morrison.

2. A FAREWELL. A girl standing with sad face beside her lover, who sits on the floor, his head bent forward. Outside the window l. a cherry tree is in flower. Tawny browns and pinks prevail, blues and reds having faded. Signed, *Shigemasa gwa.*

9⅞ × 7⅜ in. (250 × 188).
Collection: Morrison.

3. CHILDREN AND CUCKOO; one of a set of Travestied Eight Scenes. A garden, with a corner of a verandah in the foreground r. On the verandah a small boy holds a bird-cage, while his brother points to the sky where two cuckoos are flying across the moon. Two other children l. are playing with the fish in a wooden basin. Above is the title *Furiu Yatsushi Hak'kei,* and a poem (see No. 33 of Koriusai). Signed, *Kitawo Shigemasa.* Little colour is left but the pink, *tan,* and warm or cold grays.

9½ × 7 in. (240 × 178).
Collection: Bacon.

4. GEISHAS AND MAID. Two geishas walking, followed by a maid carrying a dark red *koto* box. The geisha in the centre has a mostly black kimono, the one at the r. is in a dress of red and yellow stripe. The maid is in a striped blue dress. Unsigned.

14⅝ × 10½ in. (372 × 267).
Collection: Tuke.

5. TWO BEAUTIES OF YEDO; one of a set. A girl, standing and seen from behind, in striped dress with pink sash, adjusting comb and hair-pin in her hair; her friend, in grayish purple, seated l. with a fan in

her hand, looks up at her. Title, *Tōbō Bijin no dzu, Pictures of Beauties of the East, i.e.* Yedo. Unsigned.

14¼ × 10¼ in. (362 × 263).
One of a set of the Four Quarters of Yedo.
Collection: Bacon.

6. TWO BEAUTIES OF YEDO; one of the same set as the last. Two girls, one in black, the other in (faded) purple with velvet border, standing and talking together. Same title as the last. Unsigned.

14⅝ × 10⅜ in. (371 × 264)
The treatment of the velvet on the kimono of the girl at the l. is remarkable. *Cf.*, Koriusai, No. 18.
Collection: Tuke.

7. A GEISHA AND HER MAID. A geisha in soft gray dress walking l. followed by her maid in chocolate-brown, with gray apron, who carries under one arm a long red box containing a *koto*. Unsigned. The grays were originally blue.

15⅜ × 10½ in. (390 × 267).
Collection: Morrison.

8. TWO GEISHAS AND A MAID. Two geishas followed by a maid, all walking towards the l. The girl in the centre, in a black kimono, inclines her head forward and holds her sleeve to her chin. Her companion is in chocolate-brown, the maid in a green striped dress. Unsigned.

15 × 10¼ in. (380 × 260).
Collection: Morrison.

HASHIRAKAKÉ; PILLAR PRINTS.

9. ATSUMORI. The young warrior Atsumori in red and black armour rides through shallow water grasping his bow in his hand. Beyond are the red boats of the Taira host. Signed, *Kitawo Shigemasa.*

26⅝ × 4¾ in. (677 × 123).
For the story of Atsumori, *see* note on the drawing by Otsu Matahei, No 2.
Collection: Tuke.

10. ATSUMORI. Another impression of the same print as the last, less clean, though the colours have faded less. A different green is used.

28 × 4¾ in. (710 × 120).
Collection: Hart.

SHIGEMASA. No. 7.

11. DAIKOKU. Daikoku in purple and green, with purple cap, standing on a rice-bale laughing and emptying jewels from his bag. Signed, *Kitwao Shigemasa fudé.*

24⅛ × 4¾ in. (618 × 120).
Collection: Hart.

12. EBISU. Ebisu, dressed in blue and purple, with a bamboo rod in one hand and a red *tai* fish under his arm, standing on a rock by the sea. Unsigned.

27 × 4¾ in. (688 × 120).
Collection: Hart.

TRIPTYCH.

13. THE CRANES OF YORITOMO. The scene is the shore at Kamakura, looking to sea. Flocks of cranes are in the air or on the grassy ground; and under the *torii* of the Kamakura shrine retainers are tying to a crane's leg a poem written on a slip of paper (*tanzaku*). Yoritomo standing at the l. under a red umbrella directs his men; his brothers Yoshitsune (in the centre) and Noriyori (l.), each under a red umbrella also give orders. Unsigned. Publisher, *Yeijudō.*

Each 14¾ × 9¾ in. (375 × 250).
Yoritomo (1146–1199), the first of the Shoguns, made his capital at Kamakura. It was a favourite pastime of his to let fly from the seashore white cranes, with labels on their feet, requesting those who saw them alight to report the fact to him.
Collection: Tuke.

KITAWO MASANOBU (b. 1761, d. 1816).

Born in Yedo, Masanobu was a pupil of Shigemasa. He produced few single sheets, but his picture-book of Autographs of Yoshiwara Beauties (*see* below, Nos. 4–9) is one of the most splendid examples of Ukiyo-yé printing. He is less famous, however, as an artist than as the writer who called himself "Santō Kiōden," and became greatly celebrated for his stories and poems. He also kept a shop for tobacco-pipes, medicine, and fans.

1. RETURN FROM BOATING; one of a set of ten. A samurai, dressed in brick-red over yellow and white, talking to a geisha in a boat-house, while a maid prepares him a lantern to light him on his way home. The geisha is dressed in gray, the maid in green and brick-red. At the

side is the name of the boat-house, *Kadsusaya*, and above is the title of the series, *Tōsei empu jukei no dzu, Pictures of Ten Types of the latest Beauty.* Signed, *Kitawo Masanobu dzu.*

$9\frac{5}{8} \times 7\frac{1}{4}$ in. (245 × 185).
Collection: Bacon.

2. TWO GEISHA GIRLS; one of the same set of ten as the last. Two girls in a room; one, in pale gray, stands with a samisen in her hand speaking to the other who, dressed in dark brick-red with light-red sash, sits on the floor with pipe and tobacco. On the sash of the former is *Pictures of Beauties of the East.* Above is the same title as that on the last print. Signed, *Masanobu dzu.*

$9\frac{3}{4} \times 7\frac{1}{4}$ in. (250 × 185).
Collection: Bacon.

3. COURTESAN PASSING A VERANDAH. A courtesan in black, red, and white dress, with her kamuro in pink, passes in front of a verandah on which a man in black and gray sits and makes a gesture of admiration. On the wall behind is a poem on Yoshiwara, by Toiya Sakafune: *Yoshiwara is better than flowers, better than the cuckoo, the moon, and the snow.* Signed, *Masanobu gwa.*

$12\frac{3}{4} \times 5\frac{7}{8}$ in. (325 × 150).
Collection: Morrison.

[4–9.] Double-page prints from the picture-book Yoshiwara Keisei Shin Bijin Awase Jihitsu Kagami, the Mirror of Autographs of Latest Rival Yoshiwara Beauties. This was published by Tsutaya in 1782, and a second edition of it in 1784. There are two pages of preface by Shihō Sanjin and two pages of postscript.

Six of the seven sheets are here described. On two of them (Nos. 4 and 5) is the label *Seirō Meikun Jihitsu-Shū*, Collection of Autographs of famous fair ones of the Green Houses, and the signature *Kitawo Shinsai Masanobu gwa.*

$14\frac{3}{4} \times 19\frac{3}{4}$ in. (365 × 503).

4. SEGAWA AND MATSUNDO. The fair Segawa, dressed in black over pink and green, stands r. looking at a box of letter-paper which Matsundo, seated on the ground l., holds up. Behind Segawa are her two kamuro who kneel side by side over a book. Behind Matsundo are a shinzo and a kamuro, both standing. Above is Segawa's autograph r., part of a Chinese poem of the T'ang dynasty, *A youth has tarried by*

the wayside in the spring evening, and a willow-bough is broken in Shōdai; and l. the autograph of her rival, *The lingering sharpness of spring twists the tassels of the willow, but their young green grows apace and the early flowers begin.*

Shōdai is a Chinese Yoshiwara.

5. HITOMOTO AND TAGASODÉ. Hitomoto stands r., a tall, slim figure with great sash of green, drawing her pink and gray dress close round her; beside her sits her kamuro, and behind her r. a shinzō reads a book of poems. At the l. Tagasodé, splendid in an outer robe of black relieved with a light pattern, stands between a kamuro and a shinzō kneeling beside her. Autograph of Hitomoto, *O to be pierced to the heart's core with the sweetness of the plum-blossom that ever remembers the spring!* and autograph of Tagasodé, *In our remote mountain home we only know that spring is at hand by the sound of the water running afresh in the bamboo-pipe that was frozen.*

6. HINAZURU AND CHOZAN. Hinazuru, followed by two kamuro in green, one holding a kitten and one a pipe and tobacco-box, comes from the r., a stately figure, drawing her long robes about her. Just beyond her sits a shinzō with an open book in her hand. Chōzan, at the l., reclines by a low table on which are books and writing materials. A book of poems lies open before her. Just beyond, a kamuro blows the charcoal in a pan into a glow. Above, in the autograph of Hinazuru, is the famous poem of Gotokudaiji no Sadaijin,

Thrilled, I turned my gaze
Where a sharp, sweet tone
Quivered in the cuckoo's earliest cry—
Lo, the morning moon alone
Beams her silence from the empty sky.

In the autograph of Chōzan is the old poem, *Ah, wild geese that fly away, leaving the warm mists of spring behind, is it that you are used to live in a flowerless land?*

7. UTAGAWA AND NANASATO. On a balcony, outside which a cherry tree thrusts up blossoming boughs at the r., sits Utagawa reading from a poem in her hand. She is dressed in pale blue under an outer robe of black with a red lining. Beside her Nanasato stands, in green, with hair unbound and hanging over her shoulders. Composing a verse, she has her brush in one hand and a tanzaku in the other, and her kamuro, in red, stands by her holding up the ink-slab. At the r. a shinzō crouches listening

at Utagawa's feet, with samisen across her knees. Beyond, a kamuro comes from a room within carrying a teapot. Above, in Utagawa's autograph, is the verse: *Cherry blossoms on the banks of Yoshino stream, when the gust comes, you wing away like scattering butterflies*; and in Nanasato's larger hand, *When the rain falls on the petals, O perfume of the plum flower, you are fast and bound, you float on the air no more.*

8. KOI MURASAKI AND HANA MURASAKI. Koi Murasaki, dressed in red and white with black and white striped sash, sits r. bending over a roll of brocade, sent on approval, which she is opening out in the light of a candle. Behind her sits a kamuro, and at the back a shinzō, pipe in hand, kneels by a lantern. At the l. Hana Murasaki, in black and red over a pale under-dress and red sash, stands looking down on the new brocades. A shinzō in purple sits beyond her, looking on; and a kamuro stands before a window l. Above, in the writing of Koi Murasaki is the poem, *Lo, the mist that had well nigh vanished at the end of the old year begins to appear, as if knowing that the new year had come;* and in the writing of Hana Murasaki, *The morning smoke, that tells of a prosperous hearth, how to-day it rises from countless roofs and spreads abroad into the sky of the new year!* The last poem is written in allusion to the Emperor Nintoku, who from a mountain saw how little smoke rose from the roofs of the towns and villages, and remitted all taxes for three years in compassion for the poverty of his people.

9. AZUMAYA AND KOKONOYE. Azumaya in white, with an outer robe of flowered velvet, sits r. playing a samisen and singing from a book lying open beside her on a low table. Beyond, a shinzō feeds a mouse which she holds in her hands. In the foreground a kamuro in light red and green, plays at 'ken' with a little boy who has a book in his hand. At the l., Kokonoye, in green with a pattern of white cranes, moves away past the sliding door accompanied by a shinzō carrying bowls on a tray. The face of a little kamuro peeps from behind Kokonoye's skirt. In the handwriting of Azumaya is the poem: *How sweet in the company of my beloved to pick the young green shoot that springs amid the lingering snow.* And in the hand of Kokonoye:

At the touch of Spring
Willow tassels hung
Drooping from the eaves,
Tremble and grow young,
Shivering into radiant green of leaves.

Nos. 4–9 were purchased in 1909.

KITAWO MASAYOSHI (b. 1761, d. 1824).

Born in Yedo; pupil of Shigemasa. From 1776 he designed numerous prints and book-illustrations, and made a name by a panoramic view of Yedo, the first of its kind. After 1794 he often signed Keisai Masayoshi, or Keisai, and changed his style from that of Ukiyoyé to that of the Kano school. His summary and vivacious sketches became famous.

1. PLAITING WILLOW-SPRAYS. A girl lifted on the shoulder of a man plaits the pendant sprays of a willow-tree growing l. by a stream. At the r. a girl sits on a verandah. Verse: *There is one who plaits the long dishevelled tresses of the willow, but there is a wind that untwists them again.* Signed, *Masayoshi gwa.* Publisher, *Tsutaya.* Blue has faded in the dress of the seated girl, purple from the dress of the other.

9⅞ × 7¼ in. (253 × 186).
Collection: Hart.

2. SCENES FROM ACT VII. OF THE CHIUSHINGURA; an *Ukiyé* print. A large room with others adjoining at each side; quite open at the back, it shows a view of the two wings of the house stretching in perspective with a space between and garden beyond. The various incidents of Act VII. of the famous play are here represented at once. In the centre the three Rōnins, who have come to visit their chief, Yuranosuke, look frowning on a game of blind-man's-buff, in which Yuranosuke plays the chief part, surrounded by girls. In the room at the l. Kudaiyu and Yuranosuke are eating together; at the r. Yuranosuke holds his letter which Okaru reads by a mirror from above, and Kudaiyu from his hiding place below. In the courtyard is the litter with the big stone in it placed by Kudaiyu; and at the l. Kudaiyu is being dragged from under the verandah by Heiyemon. At the side: *Ukiyé Kanadehon Chiushingura Shichidamme. Kitawo Masayoshi gwa.* Publisher, *Tsuruya, Tōri Aburachō.* Predominant colours; yellow, green, and rose red, with purple and blue here and there.

12 × 17 in. (305 × 432).
Purchased 1851.

3. OMORI HIKOSHICHI AND THE DEMON. Hikoshichi with drawn sword stooping under the onset of a horned demon who has thrown him from his horse and fiercely clutches him by the hair, while a violent rain storm descends. Colours; blue, purple, red, green.

14½ × 9⅞ in. (370 × 250).
At the battle of Minatogawa, Hikoshichi, who was in the service of Ashikaga

Takauji, met a beautiful woman who persuaded him to carry her across a stream; but in crossing the water she was obliged to assume her real aspect, and the warrior saw her demon face reflected in the water.

Collections: Hayashi, Morrison.

SHIGEMASA AND SHUNSHO.

[1–12.] Set of twelve prints of Silk-worm Culture. These prints were published as a picture-book, with the title 'Sanyō dzuye Yehon takarano ito,' by Maiyegawa Rokuzayeimon in Temmei 6, *i.e.* 1786. This date has often been accepted as the date at which the prints were designed; a supposition manifestly absurd, in view of the internal evidence. In 1786 the mature style of Kiyonaga was triumphant, whereas the design of these prints is completely dominated by Harunobu, just as the types and dresses are those of Meiwa. The actual designing of them must therefore be referred to the life-time of Harunobu, about the years 1767–8. At the top of each print is a conventional cloud, on which is a description of the several processes represented, just as in Utamaro's famous series on the same subject, also described in this catalogue. The text is preceded by a label with the title Kaiko Yashinai Kusa, *Silk-worm Culture*, and the number of the print. The predominant colours are purple, pink, light green, and light red, *tan*. In the impressions here described the purples and blues have more or less faded.

$9\frac{3}{4} \times 7\frac{1}{4}$ in. (248 × 185).

1. By SHUNSHO. A girl seated and brushing young silk-worms from a paper into a shallow box. A companion stands near with another paper covered with worms. Flowering tree and fence outside. Signed, *Katsukawa Shunshō gwa.*

Rubbed and damaged impression.

2. By SHIGEMASA. A girl standing on a bench picking mulberry leaves, another seated by her, and a third packing the leaves into a deep basket. Signed, *Kitawo Shigemasa gwa.*

3. By SHUNSHO. A girl kneeling and chopping leaves on a round tray, another replenishing a basket of leaves, and a third feeding worms with the leaves already chopped. Signed, *Katsukawa Shunshō gwa.*

4. By SHIGEMASA. A girl stoops over a bench in a garden and moves the worms in a tray with a feather. Opposite stands another girl

with an empty tray; and, beyond, a third is taking a full tray from a shelf. Signed, *Kitawo Shigemasa gwa.*

5. By SHIGEMASA. A girl strewing leaves on a mat to be devoured by the worms, another coming in from the garden with cocoons in her hand, a third stripping mulberry-boughs of leaves, while a child holds on to her dress. Signed, *Kitawo Shigemasa gwa.*

6. By SHUNSHO. A girl taking cocoons from a tray to fill a basket held by a companion; a third brings a full tray from the r. Signature cut off.

7. By SHIGEMASA. Two girls kneeling on the floor of a room before a sheet of paper on which are two butterflies. A third stands l. with a black box in her hands, Signature cut off after *Kitawo.*

8. By SHUNSHO. A woman watching butterflies in the air in front of a house by a stream. A small boy l. points at the butterflies and a young girl comes out of the house to look. Signed, *Shunshō gwa.*

9. By SHIGEMASA. A girl winding thread from cocoons placed in water heated by a stove. Another girl takes cocoons from a basket. Signed *Kitawo Shigemasa gwa.*

10. By SHIGEMASA. Two women stretching silk on wooden posts. A girl behind hangs the silk on a clothes-line; one in front takes cocoons from a stove. Signed, *Kitawo Shigemasa gwa.*

11. By SHUNSHO. A girl weaving at a loom. Signed, *Katsukawa Shunshō gwa.*

12. By SHUNSHO. A shopman with a roll of stuff on his knees shows a dress-pattern to a girl who is taking tobacco from a pouch. Another girl examines a piece of brocade. Signed, *Katsukawa Shunshō gwa.*

Collection: Bacon.

KATSUKAWA SHUNSHO (b. 1726, d. 1792).

Shunsui, the pupil of Miyagawa Choshun, changed his name from Miyagawa to Katsukawa. One of his pupils was Shunshō. Abandoning the traditions of a school which had kept entirely to painting, Shunshō

invaded the Torii province and designed colour-prints, at first much under the influence of Harunobu. He found his true vein, however, in theatrical subjects, and in prints of actors became supreme among the artists of his day. He gave up print-designing some years before his death, though he continued to paint. This was probably about 1785, when the gradually-formed style of Kiyonaga had reached its culmination and was imposing itself on all contemporaries, including Shunshō himself. The change is seen in No. 77 of this catalogue. But most of the prints now to be described belong to the artist's full maturity, and are of the *hoso-yé* size of which he was so fond. The prints seem to have been usually issued in triptychs, though now mostly found in single prints.

Shunshō collaborated with Bunchō in Yehon Butai Ogi, 'Fan Portraits of Actors,' and with Shigemasa in Seirō Bijin Awase Sugatami, 'Beauties of the Green Houses;' two of the finest picture-books of the Ukiyoyé school. Both of these are in the Library of the Museum.

1. MUIRA NO OSUKE YOSHIAKI. A young warrior in full armour attempting to stop his aged father from riding into battle, by holding his horse's bridle. The old man dressed in blue and wearing a high black cap, strikes angrily at his son with a stick. Green ground and blank sky. Signed, *Katsukawa Shunshō gwa.* Seal, *Hayashi.*

$11\frac{1}{8} \times 8\frac{1}{4}$ in. (283 × 208).

An early print in Harunobu's manner, with an added feeling for movement and action.

Muira no Osuke Yoshiaki held the fortress of Kinugasa against the Taira for Yoritomo. Though 73 or (according to others) 89 years old, he insisted on heading a desperate sortie unarmed, and fell in the fight.

Collection: Morrison.

2. SCENE AT THE GREAT GATE OF THE YOSHIWARA. A litter is being set down by a perspiring bearer, and a man, getting out, is being introduced by a servant of the Yoshiwara to a group of geishas who approach from the l. Above is a view of the gate from outside, and the title *Evening Scene at the Great Gate.* Signed, *Katsukawa Shunshō gwa.*

$9\frac{1}{2} \times 7$ in. (240 × 178).

No doubt one of a set of "Eight Views of the Yoshiwara," still in the manner of Harunobu, about 1769. The blues and purples have faded.

Collection: Bacon.

3. COMPOSING A POEM FOR THE PLUM-BLOSSOM. A girl dressed in purple and rose is seated in a room with writing materials

before her; she holds a strip of paper, a *tanzaku*, in one hand and a brush in the other, while she turns her head l. to the flowering dwarf plum-tree in an alcove behind. Above is a well-known poem by the Emperor Nintoku, *Long, O Flower in Naniwadzu, were you held in winter's siege: now you are the first apparition of the soul of Spring.* Signed, *Katsukawa Shunshō gwa.*

10 × 7¼ in. (255 × 185).
Collection: Morrison.

4. TWO ACTORS IN THE PLAY "MUTSU NO HANA UME NO KAWOMISE." Sakata Hangorō as the villain Bizen Heishiro (standing) and Onoye Kikugorō as the hero Izumisaburo (crouching) looking together at a scroll on which a secret missive is written. Window in wall behind. Signed, *Shunshō gwa.* Jar-shaped seal, *Hayashi.* Inscribed in a contemporary hand, *Meiwa 6th year* (1769). *Performed at Ichimuraza Theatre. In this play the two actors made their début.* The names of the actors and their parts follow.

12⅝ × 5¾ in. (320 × 147).
In his youth Shunshō was very poor, and having no seal of his own borrowed one from the tradesman Hayashi Shichiyemon, with whom he lived. The jar-shaped seal bearing the character Hayashi procured for the artist the name of Tsubo, or Jar.
Collection: Morrison.

5. THE ACTOR ICHIKAWA YAWOZO. A scene from a play: he is reading a letter, laid on the ground, by the light of a lantern. His court dress, of pale purple, has a great pattern of peonies on it, and his sleeves are striped green and white. Signed *Shunshō gwa.*

11¾ × 5½ in. (300 × 140).
Collection: Morrison.

6. THE BATTLE OF UJIGAWA. Yoshitsuné and his troops advancing on horseback with their banners through the water from the l. In the foreground warriors of the army of Yoshinaka are rushing in desperate flight along the timbers of the Uji bridge. Signed, *Shunshō gwa.* The blues have faded, leaving the greens and reds predominant.

14⅞ × 10 in. (378 × 255).
Part of a triptych. Yoshinaka revolted against the power of his cousin Yoritomo, and was defeated at the Uji river.
Collection: Morrison.

7. THE SEVEN GODS IN THE TREASURE-SHIP. The treasure-ship arriving over the water, and seen prow-on. The gods of

good luck are grouped on a great red mat spread over the cargo of bales. All are seated but Bishamon, who stands in the midst against the broad sail. Signed, *Shunshō dzu.* A round black seal in the upper r. corner appears to be a collector's seal.

14¼ × 9⅝ in. (364 × 245).
Collection: Satow.

8. TOMOYE GOZEN KILLING IYEYOSHI. The Amazon leaning from her horse drags Iyeyoshi from his saddle and is strangling him. Pine-tree above r.

14¼ × 9¾ in. (363 × 248).
Tomoye, the concubine of Yoshinaka, is famous not only as a warrior in the Gempei wars, but as the mother of the hero Asahina. When Yoshinaka was killed in battle, Tomoye fled to a distant province and became a nun.
Collection: Satow.

9. IWAI HANSHIRO AS PRINCESS KIYOHIME IN THE DOJOJI PLAY. Whole-length figure, in priestly dress, blue and purple over red. Behind is a low fence. Signed, *Shunshō gwa.*

10⅝ × 5⅜ in. (270 × 138).
See note on Okumura Masanobu, No. 5.
Collection: Bacon.

10. SCENE FROM A PLAY. DIPTYCH. Two actors as otokodate entering a shop; each is dressed in green with a red sash, wears a long sword, and carries a flute at his back. The one at the l., played by the actor Sakata Hangoro, has a pair of tweezers in his hand. Signed on each print, *Shunshō gwa.*

Each, 11¼ × 4¾ in. (283 × 122).
See note on Kiyomasu, No. 9.
Collection: Morrison.

11. DANJURO AS NARITA-FUDO. The famous actor Danjurō impersonating the god Fudō, wreathed in the crimson flame that symbolizes a fearless soul. He stands on a rock among waves, and wears a scanty purple and yellow dress. One hand grasps a sword, the other holds the cord with which he binds liars or (as some say) draws men to the other side of the river, where true knowledge is. Behind him a waterfall plunges into foaming waves. Signed, *Shunshō gwa.*

13 × 6 in. (330 × 154).
Fudō means "Immovable." This Buddhist divinity is associated with waterfalls. Children pray to him for strength of will and determination. Danjurō, the fourth of

the Ichikawa line to bear that name, had no male child to succeed him. His wife for long made constant prayer to Fudō, and at last her prayer was granted, and a son, Kuzo, was born. For this cause Danjurō took especial pleasure in impersonating the god, called Narita-Fudō after the province where his temple is; and adopted the name Narita as the name of his house.

Collection: Hart.

12. SCENE FROM A PLAY. Two actors, one as Agemaki, dressed in purple and light red, with black sash; the other as the otokodate Sukeroku, her lover, dressed in black. They are talking together under a flowering cherry-tree. The otokodate is opening his umbrella. Signed, *Shunshō gwa.*

15¼ × 10⅜ in. (388 × 265).

A print of about 1775, of the large upright size called *Oban*, which Kiyonaga was to make so popular. With Shunshō this size is rare. *See* note on Kiyomitsu, No. 4.

Collection: Morrison.

13. ACTORS IN THE SHISHI DANCE. DIPTYCH. Two actors, one in a male and the other in a female part, performing in the Shishi dance with a lion mask and spotted cloak under a maple-tree. Print in yellow, light red, and gray. Signed, *Shunshō gwa.*

Each 11⅞ × 5¾ in. (302 × 147).

The Shishi or Lion dance is performed at the New Year.

Collection: Morrison.

14. ACTOR AS WOMAN HOLDING A LETTER. An actor as a woman dressed in black, with a little gray and pink, and with pale blue sash, standing on the bank of a stream, with a letter in her hands. Her head is turned l. over her shoulder, and she holds the end of her white head-cloth between her teeth. Gray background. Signed, *Shunshō gwa.*

12⅛ × 5¾ in. (310 × 146).

Collection: Morrison.

15. ACTOR AS OTOKODATE. An actor as an otokodate, dressed in black and white, with a purple hood over his head. He is standing near the edge of a green slope. Signed, *Shunshō gwa.*

12¾ × 5 in. (325 × 150).

Collection: Morrison.

16. DANJURO AS APPRENTICE IN A SAKE SHOP. He stands holding in one hand a file of accounts, the uppermost inscribed *saké-bill.*

He wears a brick-red apron over a dress of purple and yellow stripes. Signed, *Shunshō gwa.*

12¼ × 5⅝ in. (310 × 147).
Collection: Franks.

17. NAKAMURA KUMETARO AS OSOME, DAUGHTER OF THE OIL-MERCHANT ABURAYA. She wears a black hood over a purple and pink dress, and carries a lantern. Wall of panelled wood and pent-house behind. Signed, *Shunshō gwa.*

12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

18. ACTOR WITH MASK OF SHISHI DANCER. An actor dressed in a striped dress of (faded) purple and white, holding up on his left hand the huge grotesque Shishi mask, with greenish cloak attached. At the r. a flowering tree. Gray background. Signed, *Shunshō gwa.* Jar-shaped seal, *Hayashi.*

11¾ × 5¼ in. (300 × 133).
See note on No. 13.
Collection: Morrison.

19. ACTOR OF SEGAWA FAMILY IN CHARACTER OF A WOMAN. Standing with hand to chin, looking l. Olive green dress with (faded) purple sash.

10¾ × 4⅝ in. (273 × 123).
Collection: Satow.

20. ACTOR AS KICHISA. The young page or acolyte of the Kichijoin Temple moves to the l. carrying iris-flowers in a bucket; he looks over his shoulder r., raising a closed fan in his l. hand. Print in olive, gray, and red.

10¾ × 4⅝ in. (272 × 123).
See note on Toyonobu, No. 4.
Collection: Satow.

21. ACTOR IN FEMALE CHARACTER. An actor of the Segawa family as a woman dressed in pale red over white, with (faded) purple sash, standing pensive by a rock on the shore of the sea. Signed, *Shunshō gwa.*

12¼ × 5⅝ in. (310 × 143).
Collection: Franks.

22. ACTOR IN CHARACTER. An actor of the Ichikawa family, probably Danjurō, in the ceremonial dress called *Naga-bakama* (long-trousers) and square shouldered cape. Signed *Shunshō gwa.*

$11\frac{1}{4} \times 5\frac{1}{2}$ in. (287 × 140).
The fading of blues and purples has left this print a harmony of reds and grays.
Collection: Morrison.

23. ACTOR IN CHARACTER. An actor of the Ichikawa family in a ceremonial dress, similar to that in the preceding print, of deep brick red and purple. He holds one arm forward as if in defence, and in the other hand holds a long sword, blade upward, behind him. Signed, *Katsu Shunshō gwa.*

$12\frac{1}{2} \times 5\frac{7}{8}$ in. (315 × 148).
Collection: Hart.

24. ACTOR AS MASAKADO. In ceremonial dress of a noble, with a great red sun on the front of it. He lifts one arm, in its long sleeve, over his head, and looks r. with angry gesture. No signature. Seal, *Hayashi.*

$10\frac{5}{8} \times 4\frac{3}{4}$ in. (270 × 122).
Taira no Masakado was leader of an unsuccessful rebellion against the Emperor and the rule of the Fujiwara in 940 A.D. Like the Wild Boar of the Ardennes in "Quentin Durward," he caused several of his retainers to be dressed exactly like him on the battle-field; but according to legend he surrounded himself with ghostly doubles by the aid of magic. He was at last killed by an arrow.
Collection: Satow.

25. ACTOR IN CHARACTER. An actor as a man wearing clogs in the snow and brandishing a bough of blossoming plum, to which are tied a gourd and *gumbai* (commander's fan). His expression is furious. A great snow-ball r. Print in light red, pink, purple, blue, olive. Signed, *Shunshō gwa.*

$12\frac{7}{8} \times 5\frac{7}{8}$ in. (327 × 150).
Collection: Morrison.

26. OTANI HIROZO AS WATANABE NO TSUNA. The famous warrior, dressed in red and purple, is defending himself with the red notice-board of the temple. Kneeling on one knee he grasps under one arm the post and board, on which is written *Golden Placard.* Behind is a temple wall decorated with a fret pattern, in which the *swastika* is the principal feature. Signed, *Shunshō gwa.*

$12\frac{7}{8} \times 5\frac{3}{4}$ in. (325 × 147).
Collection: Morrison.

27. THE CAPTURE OF SOGA NO GORO. Soga no Gorō, dressed in grayish blue, is grasped from behind by Goromaru, and struggles vainly to get free. The latter had put on woman's clothes over his red armour, but has tossed them behind him. The scene is the entrance to the tent of Yoritomo, marked with the bamboo-leaf crest of the House of Minamoto. Signed, *Katsukawa Shunshō gwa.*

10½ × 7¾ in. (268 × 197).

The Soga brothers sought an opportunity to avenge their father's death on his slayer, Suketsune. The opportunity came when Suketsune accompanied Yoritomo on a hunting expedition to Mount Fuji. The two killed their man. Soga no Jurō was cut down, but Soga no Gorō fought his way to the tent of Yoritomo, when he was captured by Goromaru.

Collection: Hart.

28. THE FIGHT ON GOJO BRIDGE. The giant Benkei, in red and black armour, with the white hood of a Yamabushi, stands on the Gōjō Bridge ineffectually wielding a halberd, while the young Yoshitsuné, poised with one foot on the parapet, gaily brandishes his sword over the giant's head. Signed, *Shunshō gwa.*

12¾ × 9 in. (323 × 227).

Cf. Harunobu, No. 39.

Collection: Morrison.

29. THE ACTOR KIKUGORO, perhaps in the part of Tokihira. He has long hair and wisps of beard, wears ceremonial dress, patterned with huge spots of light red, and carries a long sword at his back. Unsigned. Publisher, *Yamamatsu.*

12¼ × 5⅝ in. (310 × 144).

Tokihira or Shihei was the implacable enemy of Michizané, the famous statesman of the ninth century, who has since been deified as Tenjin, the god of caligraphy. Tokihira succeeded in procuring the exile of Michizané.

Collection: Franks.

30. ACTOR AS AN UMBRELLA-SELLER. He stands in front of a wooden rail on which umbrellas are hung, holding a pipe in his hand and looking l. Pattern of petals on olive-gray dress. Signed, *Katsu Shunshō gwa.*

12¼ × 5⅝ in. (310 × 144).

Collection: Franks.

31. THE ACTOR ICHIKAWA KOMAZO DANCING. He is dressed in the part of a seller of *cha-sen*, the bamboo tea-stirrers only

used in the tea-ceremony, where the tea is in the form of powder. His dress is black with a white pattern. Signed, *Shunshō gwa.* Seal.

12¼ × 5⅜ in. (310 × 137).
Collection: Franks.

32. THE ACTOR BANDO MIYEMON DANCING. Wearing a black hat and white cloak over a pink and purple dress, he dances on a raft in a river under a willow tree. Signed, *Shunshō gwa.*

12¼ × 5⅛ in. (310 × 130).
Collection: Franks.

33. TWO ACTORS IN A PLAY. DIPTYCH. Ichikawa Monnosuké as a noble in a richly-patterned black dress over pale blue and pink, talking to a tea-house girl (played by Iwai Hanshiro) dressed in pale reds and purples. Maple-tree behind. Signed, *Shunshō gwa.*

Each sheet, 12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

34. TWO ACTORS IN A PLAY. DIPTYCH. Iwai Hanshirō as an Otokodate in black, and Nakamura Kumetaro as a tea-house girl in (faded) purple and rose. Behind the latter r. is a red bench. Signed, *Shunshō gwa.*

Each sheet, 12¼ × 5¾ in. (310 × 147).
Perhaps not really a diptych.
Collection: Franks.

35. TWO ACTORS AS SAMURAI. DIPTYCH. Onoye Matsusuké, l., and Ichikawa Monnosuké, r., as samurai defying each other. They are dressed in (faded) purples, pinks, blue, and yellow. Behind is a wall with a dado of iris pattern, rising from a yellow floor. Signed, *Shunshō gwa.*

Each sheet, 12¼ × 5¾ in. (310 × 147).
Collection: Franks.

36. ACTOR IN CHARACTER, STANDING BY A TORRENT. Onoye Matsusuke as a servant or labourer standing in a defiant attitude holding a notice-board in one hand. Behind is a torrent pouring down rocks. Signed, *Shunshō gwa.*

12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

37. ACTOR IN CHARACTER, HOLDING A SWORD. Mimasu Daigorō as a man dressed in (faded) purple, pink and green, holding a sheathed sword in his l. hand. Behind, a screen with a painting of waves. Signed, *Shunshō gwa.*

12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

38. ACTOR AS LADY HOLDING A HELMET. An actor as a lady dressed in a flowered black robe, holding up a helmet in the l. hand; probably representing Nureginu, who loved Katsuyori, son of Takeda Shingen. Signed, *Shunshō gwa.*

12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

39. THE ACTOR ONOYE MATSUSUKE AS KAJIWARA GENDA. Scowling, with legs apart; long whiskers on cheeks. He wears a black dress with pattern of arrow-feathers, and over that a coat of olive colour, with pattern of crossed feathers. Signed, *Shunshō gwa.*

12¼ × 5⅝ in. (310 × 144).
Kajiwara Genda Kagesuyé was one of Yoshitsuné's warriors. *See* note on No. 81, below.
Collection: Franks.

40. THE ACTOR SEGAWA KIKUNOJO AS A LADY. Holding a fan up in one hand and looking l. Dress of rich design, in tones of light red, yellow, and warm gray, from which the blue has faded. High fence and maple-tree behind. Signed, *Shunshō gwa.*

12¼ × 5¾ in. (310 × 147).
Collection: Franks.

41. THE ACTOR OTANI HIROZO AS A COURT DIGNITARY. He grasps one elbow with the other hand. Dress of warm gray (once purple) with large pattern of red and yellow circles. Signed, *Shunshō gwa.*

12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

42. ACTOR AS FARMER. He wears a reddish straw-cloak, *mino*, and a big hat at his back, and carries a spear of sharpened bamboo. The blue has gone from the plaid dress, leaving warm grays and pale reds. Signed, *Shunshō gwa.*

12¼ × 5½ in. (310 × 140).
Collection: Franks.

SHUNSHO. No. 14.

SHUNSHO. No. 89

43. OTANI HIROZO AS A SAMURAI'S SERVANT. He carries in one hand a bucket of saké, in the other a branch of 'sakaki,' used for decorating shrines. Dress of olive and gray colour. Signed, *Shunshō gwa.*

12¼ × 5⅝ in. (310 × 140).
Collection: Franks.

44. ICHIKAWA MONNOSUKE AS A KOTO-PLAYER. He stands holding the instrument upright by one hand, wearing a dress of warm gray and fawn-colour, with pink pattern. Bamboo blind above. Signed, *Shunshō gwa.*

12¼ × 5⅜ in. (310 × 138).
The person represented is probably Hatakeyama Shigetada, a servant of Yoritomo. Shigetada, in the play on the Soga brothers, gives a koto to Akoya, wife of Kanekiyo, that he may find out, from her manner of playing it, what she knows.
Collection: Franks.

45. NAKAMURA SUKEGORO AS A RETAINER ABOUT TO FIGHT. He holds a drawn sword in one hand and makes a gesture with the other. Yellow floor, and yellow bamboo blind above. Light reds and warm grays prevail in the dress. Signed, *Shunshō gwa.*

12¼ × 5⅞ in. (310 × 150).
Collection: Franks.

46. ICHIKAWA MONNOSUKE AS A SAMURAI. He grasps his sheathed sword in both hands, with head turned l. Pale dress with large pattern in warm gray and light red. Bamboo blind above. Signed, *Shunshō gwa.*

12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

47. DANJURO AS A SAMURAI. Carrying an open fan, and wearing (faded) purple dress over pale gray, with square-shouldered cape. Pattern of fern fronds on panel behind. Yellow floor. Signed, *Shunshō gwa.*

12¼ × 5¼ in. (310 × 135).
Collection: Franks.

48. ICHIKAWA DANZO AS SUKETSUNE. Suketsune, the enemy of the Soga brothers, in a dress of white and pale red, with large pattern (once purple), about to draw his sword. Signed, *Shunshō gwa.*

11¾ × 5¼ in. (300 × 135).
See note on No. 27.
Collection: Morrison.

49. DANJURO AS KINTOKI. He stands, wrapped in a huge cloak of deep brick-red, marked in white with the character *Kin* (gold), and holding a lantern. Yellow floor: blind above. Signed, *Shunshō gwa.*

12¼ × 5½ in. (310 × 140).
Kintoki, or Kintaro, "the golden boy," famous for his immense strength, was one of the lieutenants of the great hero, Raikō. In art he appears more often as a child, in company with his wild foster-mother of the mountains, Yama-uba.
Collection: Franks.

50. ACTOR AS THE MONK SEIGEN. An actor of the Ichikawa family as Seigen, kneeling on the ground, rosary in hand. He wears a black dress over one of lighter colour. Fence and maple-tree l. Signed, *Shunshō gwa.*

12¼ × 5⅝ in. (310 × 144).
Seigen was a runaway monk, a villain in a play.
Collection: Franks.

51. TWO ACTORS. DIPTYCH. A courtesan and the monk Seigen. Segawa Kikujirō as a courtesan talking to Danjurō as the monk. The former wears gray over light and deep yellows; the latter, dressed as in the preceding print, holds a rosary; on the ground between them is a little fire of maple-leaves; behind, a fence and maple-tree. Signed, *Shunshō gwa.*

Each sheet, 12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

52. A COURT SCENE. TRIPTYCH. Sawamura Sōjurō as a young lord, and Segawa Kikunojō as a lady, standing in conversation. At the r. Ichikawa Monnosuké as a chamberlain, carrying a saké-cup in one hand and a kettle in the other. Dado of bamboo decoration behind, with blind above. Prevailing colours, warm yellows and grays, with light red and olive. Signed, *Shunshō gwa.*

Each sheet, 12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

53. TWO ACTORS IN A QUARREL SCENE. DIPTYCH. Bandō Mitsugorō, l., and Otani Hiroyemon, r., as two men quarrelling; the latter is about to draw his sword. Dresses of red faded to fawn, and purple faded to warm gray. Signed, *Shunshō gwa.*

Each sheet, 12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

54. TWO ACTORS IN A PLAY. DIPTYCH. Otani Bahei representing probably a doctor or a teacher of flower-arrangement, tea-ceremony, etc., and dressed in black over olive green, seems to be arguing with a man of the merchant class (Matsumoto Kōshirō), dressed in reddish brown over warm gray; the former holds a fan, the latter a pipe. Beyond the verandah floor is a washing-basin with dipper under a clump of bamboo. Signed, *Shunshō gwa.*

Each sheet, 12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

55. SCENE FROM A PLAY. TRIPTYCH. A man (played by Matsumoto Kōshirō) standing on a black chest with a red lid and defying two others who want to open it; each of these has a drawn sword in one hand and a sandal in the other. The actor at the r. is Bandō Mitsugorō the actor at the l. is Otani Hiroji. Blues and purples have gone, leaving warm tones of yellow, olive, bistre, and light red. Yellow floor. Signed, *Shunshō gwa.*

Each sheet, 12¼ × 5¾ in. (310 × 147).
The scene is possibly that of Gihei and the disguised rōnins in the Chinshingura play.
Collection: Franks.

56. SCENE FROM A PLAY. TRIPTYCH. A similar scene to the last. The man in the centre (an actor of the Otani family) stands in front of the black chest; the two others (Bandō Mitsugorō, l., and Matsumoto Kōshirō, r.) stand on each side protesting. Yellow floor, and light red dado on wall. Fawn, yellow, and warm gray prevail in the dresses. Signed, *Shunshō gwa.*

Each sheet, 12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

57. SCENE FROM A PLAY. TRIPTYCH. A courtesan, with a roll of paper in her hand (Iwai Hanshirō), turns r. to speak to a samurai (Sawamura Kunijurō), who holds an umbrella which he has just closed. Another courtesan at the l. (Segawa Kikunojō) carries jars of food and saké. A snow-covered fence behind. Again the disappearance of purple and blue has left a warm harmony of fawn and olive, green and yellow and pale red, with black in the dress of Kikunojō. Signed, *Shunshō gwa.*

Each sheet, 12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

58. SAWAMURA KUNIJURO AS A DAIMIO. A standing figure, holding a fan. The bamboo-leaf crest on the gray outer dress denotes a

daimio of the great house of Minamoto. Yellow floor and bamboo blind. Signed, *Shunshō gwa.*

12¼ × 5½ in. (310 × 140).
Collection: Franks.

59. THE ACTOR NAKAMURA DENKURO. Standing with legs apart and body thrust forward r. in a defiant profile. Dress of gray (faded from blue), yellow, and red. Yellow floor. Yellow and purple bamboo blind. Signed, *Shunshō gwa.*

12⅝ × 5⅞ in. (322 × 150).
Collection: Morrison.

60. DANJURO AS KINTOKI. Standing with a great axe on his shoulder and one hand held to his chin. His dress is striped purple and white over yellow and green, with pink and red pattern on the skirts. As usual, Kintoki is represented with flesh of strong red. Signed, *Shunshō gwa.*

12⅝ × 5⅞ in. (322 × 150).
See note on No. 49.
Collection: Hart.

61. SCENE FROM A PLAY. Two actors. Danjurō in cloak of dull dark red as Kintoki, standing over another actor (of the Segawa family) who plays a woman's part, wears a dress of gray (once purple) over red and yellow, and holds a fan. Signed, *Shunshō gwa.*

11⅝ × 8¼ in. (295 × 210).
Collection: Morrison.

62. AN ACTOR OF THE ICHIKAWA FAMILY. Standing with legs apart and arms folded. He is dressed in blue with cable-pattern stripe of pink and olive, and an outer coat of mulberry colour. Signed, *Shunshō gwa.*

12⅝ × 5⅞ in. (322 × 150).
The red stripes painted on the actor's face are symbolic of a strong, violent, or bad character.
Collection: Hart.

63. SAWAMURA KODENJI AS A WOMAN IN A PLAY. She stands on a river bank under a willow, with a towel over her arm and hand at her chin, dressed in (faded) purple and (faded) red. Signed, *Shunshō gwa.*

12¼ × 5½ in. (310 × 140).
Collection: Franks.

64. AN ACTOR AS A SAILOR. An Ichikawa actor, probably Danjurō, dressed as a sailor in drab, fawn and olive (once blue, red and purple), stands on a river bank leaning on a red punt-pole, with a big round red hat at his back. He wears gray gauntlets and gaiters. Signed, *Shunshō gwa.*

12¼ × 5⅞ in. (310 × 150).
Collection: Franks.

65. TWO ACTORS. DIPTYCH. In female parts; standing figures. A courtesan l., in black and various warm tones faded from reds and purples, and an attendant r. in dress of dark red stripe carrying saké-bucket. Plum-boughs above. Signed, *Shunshō gwa.*

Each sheet, 12¼ × 5⅝ in. (310 × 144).
A third print, here missing, would give at the l. the attendant who holds the umbrella over the courtesan. The proportions of Shunshō's figures have by now grown very noticeably taller, while the "wings" of the coiffure are becoming more pointed. Type and fashion approach those in Kitawo Masanobu's picture-book of 1782. In the next few prints the tendency to tallness of proportion increases still further.
Collection: Franks.

66. TWO ACTORS. DIPTYCH. Otani Hiroyemon as the keeper of a restaurant in the Yoshiwara, in striped dress, and Arashi Shichigorō as a courtesan with black sash. Yellow floor. Behind, a sliding panel, the lower part decorated with a design of maple-leaves sprinkled on a stream, perhaps to suggest the Tatsuta river. The rose, purple, and blue in the dresses have faded to warm indeterminate colours. Unsigned.

Each sheet, 12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

67. THREE ACTORS. TRIPTYCH. Monnosuké as a sailor seated in the middle of a boat grasping his punt-pole; Segawa Kikunojō as a lady holding an umbrella, l.; and Iwai Hanshirō, r., as a young samurai holding up a small image of a cock. The fading of rose and purple has left a harmony of green, warm yellow, and drab. Signed, *Shunshō gwa.*

Each sheet, 12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

68. THREE ACTORS. TRIPTYCH. Segawa Kikunojō as a lady; Ichikawa Monnosuke as a samurai in full dress (kami-shimo), holding a fan; Sawamura Kunijurō as a daimio. Yellow floor and bamboo

blinds. The dark green of the central figure's outer dress sets off the fainter mellowed tints (purple, pink, yellow, fawn) in the other dresses. Signed, *Shunshō gwa.*

Each sheet, 12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

69. SCENE IN A PLAY. TRIPTYCH. Nakamura Kikunosuké as a lady standing between a noble (Ichikawa Yawozō, r.) and a retainer Otani) Hiroyemon, l.). Design of waves on pink dado of sliding panels behind, to suggest a sea-shore. Pale reds and warm yellows relieve the faded neutral tints in the richly-patterned dresses. Signed, *Shunshō gwa.*

Each sheet, 12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

70. SEGAWA KIKUNOJO IN A FEMALE PART. A woman, wearing two swords, and dressed in black over light fawn-colour (once rose), standing by a cloth screen hung from a rope; cherry-boughs above. Unsigned.

12¼ × 5½ in. (310 × 140).
Collection: Franks.

71. ACTOR AS OTOKODATE. In black kimono, wearing a long sword and a flute; a red table behind. Signed, *Shunshō gwa.*

12¼ × 5⅝ in. (310 × 144).
Collection: Franks.

72. THE GREEN-ROOM DOOR. Two actors, one dressed for a woman's part, are talking together at the door of the green room. The one dressed as a woman wears black over pale purple, and has a cloth of the latter colour round his neck. The other wears a dress of purple stripe over black and white. Behind him is a stair. At the r. stands a servant (kongō) dressed in olive yellow with a pair of clogs in his hand. Signed, *Shunshō gwa.*

14½ × 9⅞ in. (370 × 250).
Collection: Morrison.

73. TADAMORI AND THE LAMP-LIGHTER OF GIWON TEMPLE, KIOTO. Scene in a play. Tadamori crouches r. by a great stone lantern rising pale against black sky. He has in his hand a spool of thread by which in the play he trips up the temple servant who stands

beside him with an oil pot in his hand, his straw hood bristling over his head. Grays, pale red and yellow predominate. Unsigned. Seal, *Hayashi.*

14¼ × 9¾ in. (362 × 247).

Tadamori, head of the great Taira family in the eleventh and twelfth centuries, and father of Kiyomori, was accompanying the Emperor one rainy night on a visit to the house of a certain lady, when both were startled by what seemed the apparition of a demon with flaming hair, vanishing and reappearing. Tadamori sprang at it, and the demon proved to be an old lamplighter of the temple who blew on his torch at intervals and made his straw cape gleam like flames.

Collection: Satow.

74. CHOHI ON THE BRIDGE. A bushy-bearded Chinese warrior on a black horse halting on a bridge and glaring l. with furious defiance. He has a long spear in his hand. Beyond, on the rocky shores of a river, are soldiers in rout and pursuit. Conventional clouds diversify the landscape. Signed, *Shunshō gwa.* Publisher, *Tsuruya.*

12⅝ × 8¾ in. (320 × 220).

A print of uncertain date.

Chōhi, the Chinese Chang Fei (d. A.D. 220) was a butcher who became a famous warrior, and with Liu Pei (Gentoku) and Kwan Yü, his brothers-in-arms, fought against the usurper Tsao Tsao. Once when Liu Pei had been defeated, Chang Fei took his stand on a bridge and defied the whole army of Tsao Tsao.

Collection: Hart.

75. SCENE FROM A PLAY. An actor of the Segawa family as a courtesan dressed in white over pale red, stands above a man (played by Danjurō) who kneels on one knee, l., by a huge saké-bucket; he holds a short pipe in his hand, and is dressed in white and purple and red. Unsigned.

14¼ × 9½ in. (363 × 242).

Collection: Satow.

76. APRIL FASHIONS. Four beauties of the house called Chōjiya. A group of two sitting and two standing figures, all in pink and faded purple, against a green bamboo blind. The seated girl in front is laying down her slender pipe; the girl standing behind her holds a letter. Above are *tanzaku* hanging to boughs, and on these are the names of the girls, *Wakagusa, Karagoto, Tsumagiku, Asagiku.* Title, *Yayōi no Hinagata.* Publisher, *Tsutaya.*

15 × 9½ in. (380 × 242).

Somewhat rubbed and faded impression of a print which shows Shunshō in his latest phase, fully under the influence of Kiyonaga. Probably about 1785.

Collection: Morrison.

77. VIEW OF ENOSHIMA. The pine-clad rocky islet seen from the mainland; it is low tide, and groups of travellers are passing along the path of sand left by the sea. In the distance r., Fuji towers over the sweep of coast. Red cloud above. Blue has gone from the waves. At the r. is the title, *View of Enoshima from Koshigoye. Katsu Shunshō gwa.* Publisher, *Tsuruya.*

17½ × 12 in. (445 × 305).

This print is very remarkable, as being a landscape by Shunshō and for the fact that the figures crossing the sand are represented with cast shadows. It is often assumed that a well-known print by Hiroshige is the earliest example of this introduction of the western practice. Harunobu represents a young girl contemplating the charming shadow cast by herself and her umbrella; but this was with no naturalistic aim. This print is also of unusual size. Its date is uncertain.

Collection: Morrison.

[78–83.] HASHIRAKAKÉ; PILLAR PRINTS.

78. SHOKI. The demon-queller, formidably frowning with sword grasped in his hand. Signed *Katsukawa Shunshō gwa.*

Ink-print; 23¾ × 4⅝ in. (605 × 158).

Collection: Hart.

79. KUMAGAI AND ATSUMORI. Kumagai riding along the sea shore with his battle-fan in his hand, crying to Atsumori to come up from the water, whither he has retreated, also on horseback. Signed, *Katsukawa Shunshō gwa.*

25¼ × 4½ in. (640 × 113).

For the story of Atsumori, *see* note on Otsu Matahei, No. 2. Both warriors wear a *yayoke*, "arrow-fender," a kind of billowing cushion worn at the back.

Collection: Morrison.

80. NASU-NO-YOICHI SHOOTING AT THE FAN. The warrior, riding into the sea, is drawing his bow to shoot. In the distance, above a strip of conventional cloud, is his target, a fan set on a spear in the prow of the boat. In the boat stands a woman. Signed, *Shunshō gwa.*

27 × 4½ in. (688 × 115).

Before the battle of Yashima, 1185, in which the power of the Taira was utterly destroyed by the Minamoto, the former, still arrogantly confident, put the most beautiful of their women, Tamamushi, in a boat, on the mast of which a battle-fan was set, and defied the enemy to hit it. By Yoshitsuné's order Nasu-no-Yoichi, famed for his archery, though only a youth of seventeen, took up the challenge. For some days he prayed to Hachiman, then rode into the sea, shot his arrow, and hit the fan on the handle.

Collection: Morrison.

81. KAGIWARA KAGESUYE AND SASAKI TAKATSUNA AT THE UJI RIVER. Takatsuna on horseback plunging into the water; in the foreground Kagesuye, holding his bow by the string in his mouth, is tightening the girths of his horse. Unsigned.

26½ × 4½ in. (672 × 115).

This famous incident was at the battle of Uji River. In the campaign against Yoshinaka, who had rebelled against Yoritomo, Kagesuyé and Takatsuna were ordered by Yoshitsuné to ford the Uji river. Each was eager to be foremost. Takatsuna was behind, but called out to his rival that he must tighten his horse's girths, and so got in front.

Collection: Morrison.

82. KWAN YÜ. Kwan Yü, a robust and martial figure, stroking his beard with the fingers of one hand and leaning on a huge halberd with the other. Signed, *Katsu Shunshō gwa.*

27½ × 4¾ in. (700 × 122).

Collection: Morrison.

83. THE SAME SUBJECT; in black and white. Identical in design, but the lines of the dress are all in white on black.

27½ × 4¾ in. (700 × 120).

Kwan Yü, originally a great Chinese commander of the second century, was deified in 1594 as the God of War. Cf. on No. 75.

Collection: Morrison.

TRIPTYCH.

84. FIGHT AT THE CASTLE OF KUROSAKI. Two warriors, who fought as free-lances, killing their antagonists. Tōyama Sayemon Munemochi, on a white horse, r., has caught up Mogoroku from the ground and is cutting his throat. Makino Aratarō Munesumi, in the centre, mounted on a piebald charger, has lifted Tanaka Yaheida over his head and is about to hurl him to earth. At the l. men-at-arms rush up with halberds. The scene is a terrace by a lake, into the waters of which the great walls of Kurosaki Castle project a long way. A few pines grow by the shore. The prevailing colours are red, pink, dark green and gray, with some purple and faint blue. On a label on the first sheet, r., is the title, with the names of the warriors, and *Ukiyé Sammai tsudzuki* (three-sheet perspective picture) *Katsu Shunshō dzu.* On each of the other two sheets is the signature, *Shunshō gwa* and *One of three.*

Each sheet, 14¼ × 9¾ in. (364 × 250).

Purchased, 1910.

IPPITSUSAI BUNCHO (worked about 1765–1775).

Bunchō's name in ordinary life was Kishi Uzayemon Maiyuki. A man of the samurai class, he was trained in the Kano style of painting, afterwards for some years he designed prints of actors in the earlier manner of Shunshō, with a peculiar refinement and distinction of his own. He collaborated with Shunshō in the Book of Stage Fans, Yehon Butai Ogi, and was well known for his comic poems. In later life he was persuaded by his samurai friends to relinquish print-designing.

1. TWO ACTORS LOOKING AT A PORTRAIT. Tanimura Torazō, kneeling on one knee, shows a portrait of an actor to Danjurō who stands above him. No signature (probably cut off). Stripe and plaid dresses of green, rose and purple (faded).

10⅝ × 4¾ in. (272 × 123).
Collection: Satow.

2. ACTOR AS MURASAME. The girl Murasame on the sea-shore, with salt-pans carried by a yoke over her shoulder, looks up at Yukihira's dress hanging from a pine-branch above her. Her own dress is decorated with a design of waves and shells. Signed, *Ippitsusai Bunchō gwa.* Seal, *Bunchō.* The fading of blue and purple has left neutral tints relieved by pink *tan* and green.

Murasamé and Matsukazé are the two country girls whom, according to the story of a Nō play, Yukihira met in his exile in Suma.
10⅝ × 4¾ in. (272 × 120).
Collection: Satow.

3. ACTORS' OFFERINGS AT THE INARI SHRINE. A man dressed in two shades of green is seated on a bench and looks up at the pictures and poems hung up as offerings in the *torii* of the Inari shrine; a boy, in violet dress, carrying a bundle, stands behind him also looking up. The scene is the iris-fringed bank of a river. On one of the votive tablets is a portrait of Danjurō. On another, decorated with a painting of a *torii* hung with banners, are these verses: (1) *To the broad avenue comes the plum-flower's boon. It is God's forest. By Sanshō* (Danjurō). (2) *We eat the 'maple' bean-curd (tofu) on the mats, on the first Day of the Horse in the second month (i.e.,* on the Inari festival). *By Chōshi* (Sawamura Sōjurō). (3) This verse, partly covered by the portrait, is not intelligible.

It is signed *Baikō* (Kikugorō). (4) *On the day of the Horse the moonlight falls dim. By Rokō* (Kikugorō). Signed, *Ippitsusai Bunchō gwa.* Seal, *Bunchō.*

The names affixed to the verses are the pen-names used by the actors composing them.

11¼ × 8 in. (285 × 204).
Collection: Morrison.

4. ICHIMURA UZAYEMON AS HONZO IN THE CHIU-SHINGURA PLAY. An actor in white dress, purple-lined, holding a basket-hat in one hand and flute in the other. Behind him a green and buff screen with painting of Fuji. Signed, *Ippitsusai Bunchō gwa.* Seal, *Bunchō.*

10½ × 4¾ in. (268 × 121).
Collection: Satow.

5. ONOYE MATSUSUKÉ AS MATSUKAZE. The girl Matsukazé, sister of Murasamé, carrying salt-pails by the sea-shore. Above, from a pine-bough, hangs the dress of Yukihira. No signature (? cut off). Warm neutral tints set off the gray-blue in pine leaves, dress, etc., the light red of the cap hung from the tree, and green of the grass.

10½ × 4¾ in. (267 × 120).
Cf. note on No. 2.
Collection: Satow.

6. THE SOGA BROTHERS; SCENE FROM A PLAY: DIPTYCH. Jūrō r. (played by Ichikawa Komazō) and Gorō l. (played by an actor of the Ichikawa family) stand together, each with a flaming torch in his hand. In the background is the camp of Yoritomo under Fuji. Signed, *Ippitsusai Bunchō gwa.* The dominant tones are dark brick-red and bright green (violet, blue and red having faded).

Each sheet, 10¾ × 4⅞ in. (273 × 123).
See note on Shunshō, No. 27.
Collection: Satow.

7. SANOGAWA ICHIMATSU AS A WOMAN IN A PLAY. The actor is dressed as a woman wearing a priest's robe, she turns her head r. Above hangs a temple bell. The colours have mellowed to pale pinks and yellows, fawn and green, and purplish gray. Signed, *Ippitsusai Bunchō gwa.*

10⅝ × 4¾ in. (272 × 123).
Collection: Satow.

8. TWO ACTORS; SCENE FROM A PLAY. Onoye Tamizō as a woman, standing by a window and holding a flowering plum-branch. In front of him kneels on one knee a man (played by Otani Hiroji) holding up the little finger of one hand and grasping a long sword with the other. Signed, *Ippitsusai Bunchō gwa.* Seal, *Bunchō.* The colours have meliowed to pale pink and green, with soft neutral tints.

$10\frac{5}{8} \times 4\frac{3}{4}$ in. (270 × 123).
Collection: Satow.

9. AN ACTOR IN A FEMALE PART. As a woman standing on a verandah and pulling up the dress of (faded) purple and green, which has slipped from her shoulder. Signed, *Ippitsusai Bunchō gwa.*

$10\frac{1}{8} \times 4\frac{3}{8}$ in. (257 × 110).
Collection: Hart.

10. TWO ACTORS IN A PLAY; ONE SEIZING THE OTHER. Matsumoto Kōshirō as a samurai seizing by the hair a man (Ichikawa Komazō) who holds a letter in his hand. Buff-coloured screen with Fuji landscape. Colours of dresses: green, brick-red, faded pink and purple. Signed on the screen, *Ippitsusai Bunchō gwa.*

$10\frac{3}{4} \times 4\frac{3}{4}$ in. (271 × 120).
Collection: Satow.

11. ACTOR IN FEMALE CHARACTER. An actor of the Yamashita family, probably as "Onna" (woman) Soga no Gorō, looking over the l. shoulder, fan in hand, and wearing a long sword and black peaked cap. Screen with painting of plum-blossom. Window l. Blue has gone from the dress, leaving pale yellow and green; light red woodwork. Signed, *Ippitsusai Bunchō gwa.*

$10\frac{1}{2} \times 4\frac{3}{4}$ in. (267 × 122).
Collection: Satow.

12. DANJURO IN CHARACTER. Danjurō in a dress of pale red and purple, lined with pale gray, holds up a half-opened scroll, and looks l. Snow on bamboos at the corner of a house. Signed, *Ippitsusai Bunchō gwa.* Seal, *Bunchō.*

$10\frac{5}{8} \times 4\frac{3}{4}$ in. (270 × 122).
Collection: Satow.

13. ICHIKAWA KOMAZO IN A SCENE FROM A PLAY. He is dressed as a samurai in gray and fawn (faded colours) and standing in the snow outside a house; grasping a green branch of snow-laden bamboo, he looks into the house. Signed, *Ippitsusai Bunchō gwa.*

12¾ × 5¾ in. (322 × 147).
Collection: Morrison.

14. SEGAWA KIKUNOJO AS A COURTESAN. Dressed in pale purple, white and rose, with green sash, she is standing under an umbrella held by someone unseen and is looking over her shoulder l. On the ground beside her is a great lantern with the Segawa crest on it. Signed, *Ippitsusai Bunchō gwa.* Seal, *Bunchō.*

12 × 5⅞ in. (304 × 150).
Collection: Morrison.

15. ONOYE MATSUSUKÉ IN FEMALE CHARACTER. A girl, standing, pipe in hand, in the prow of a boat moored to a stake. Dressed in pale red and faded purple. She looks over her shoulder r. Signed, *Ippitsusai Bunchō gwa.* Seal, *Bunchō.* Blue has gone from the water.
12⅞ × 5¾ in. (326 × 147).
Collection: Morrison.

16. OTANI HIROJI AS GIHEI IN ACT X. OF THE CHIUSHINGURA. Gihei leaping from the chest which he has been guarding in order to seize his child. On the wall behind hang account-books, on one of which is the name *Gihei* and of his house *Amagawa.* Signed, *Ippitsusai Bunchō gwa.* Seal, *Bunchō.* Colours (faded): rose and purple; green and light-red.

12 × 5⅞ in. (310 × 150).
Collection: Tuke.

17. AN ACTOR IN FEMALE CHARACTER. An actor as a woman with arms folded in sleeves, standing by a cherry-tree outside a verandah, the light red of which contrasts with the green of tree and grass. Dress of (faded) purple with green bird-pattern. Signed, *Ippitsusai Bunchō gwa.*

12 × 5¾ in. (305 × 148).
Purchased April 1909.

KATSUKAWA SHUNKO (d. 1827).

A pupil of Shunshō, whose mature style he followed with remarkable closeness. Like his master, he used a jar-shaped seal, and from this was called "Little Jar" (ko-tsubo). Shunkō showed great power and promise, but when about forty-five was attacked by paralysis, and afterwards could only use his left hand. He worked in Anyei and Temmei periods.

1. PORTRAITS OF DANJURO AND HANSHIRO. Two separate bust portraits, one above the other. On the upper one is *Sanshō*, the pen name of Danjurō, on the lower is *Tojaku*, the pen name of Hanshirō. Hanshirō is in female costume. Signed at the top *Katsukawa Shunkō gwa.* Colours: pale red, faded violet, yellow.

12 × 5½ in. (305 × 140).
Collection: Morrison.

2. OTANI HIROJI IN FEMALE CHARACTER. A woman with a purple rose-lined dress under her arm standing on the yellow bank of a blue stream and making a gesture of horror. She is dressed in green, white and blue. Signed, *Katsukawa Shunkō gwa.*

13 × 6 in. (330 × 153).
Collection: Morrison.

3. OTANI HIROJI AS A SORCERER. A tall bearded man in long flowered robes of gray, rose, and violet colour, and with red face and arms; he has one hand on his sword-hilt and makes a gesture with the other. Cherry-boughs above. Signed, *Katsukawa Shunkō gwa.*

12⅜ × 5¾ in. (315 × 147).
Collection: Hart.

4. NAKAMURA DENKURO IN A VILLAIN'S PART. A big sinister-looking man standing in front of a snow-covered fence, with arms folded inside his violet coat of chequer pattern; a big straw hat is behind his head. Signed, *Shunkō gwa.*

13 × 6 in. (330 × 153).
Collection: Hart.

5. THE ACTOR BANDO MITSUGORO IN BUGAKU DANCE. He is dancing on one foot, lifting a *torikabuto*, or 'bird helmet,' in one

hand and holding the long tassels attached to it in the other. Fence behind and plum-blossom above. Signed, *Shunkō gwa.* Tones of red, gray, and yellow.

12¾ × 5¾ in. (325 × 147).
Collection: Tuke.

6. TWO ACTORS IN THE SOGA PLAY. DIPTYCH. Nakamura Denkurō as Suketsune, in green, rose and purple-gray, holding a lantern, and an actor of the Ichikawa family, probably Monnosuké, as Soga no Gorō, in black over white and rose, holding a torch. Behind is the tent of Yoritomo. Signed, *Shunkō gwa.*

Each sheet, 11⅝ × 5½ in. (295 × 140).
Doubtless part of a triptych. For the story, see note on Shunshō, No. 27.
Collection: Tuke.

7. TWO ACTORS IN SHOSA DANCE. DIPTYCH. Ichikawa Monnosuké holding up in his hand a crystal on a purple cloth, while Iwai Hanshirō in female dress dances, holding a slender stick behind the shoulders. The scene is the bank of a winding stream with plum-blossom overhead. Signed, *Katsukawa Shunkō gwa.* Colours: pink, blue, and yellow, with green and violet.

Each sheet, 12⅝ × 6 in. (320 × 152).
Collection: Morrison.

8. ACTOR IN A DANCE. An actor in woman's dress dancing with a spear, on the head of which is a button with a heavy fringe. Signed, *Shunkō gwa.* Blue and rose have faded from the dress; light-red floor.

11¼ × 5¾ in. (288 × 148).
Collection: Morrison.

9. NAKAMURA DENKURO IN KIOGEN PLAY. An actor as a fox disguised as uncle of fox-hunter, leaning on a stick. On the ground l. is a fox-trap with dead rat. Signed, *Katsukawa Shunkō gwa.* Colours: pinkish browns, reds and grays.

11⅝ × 5⅜ in. (294 × 137).
Collection: Tuke.

10. ICHIKAWA KOMAZO AS UMÉ OMARU. He stands with his arms crossed and one foot set on a bale of rice. White plum-flowers

pattern his red coat, lined with blue, worn over a gray and white plaid. Flowering bough above. Signed, *Shunkō gwa.*

12½ × 5¾ in. (320 × 145).

Umé Omaru was one of three brothers born at a birth, the others being called Sakura-Maru and Matsu-O (Plum, Cherry, Pine). They were retainers of Michizane.

Cf. note on Shunshō, No. 29.

Collection: Tuke.

11. ICHIKAWA MONNOSUKÉ AS HARA HAYATONOSUKE. He is pulling his sword out of his sheath. On a conventional cloud above the bamboo blind is a fragment of dialogue: *Yes, it is true as you say, I never saw her before. But, I say, Oinosuké, what is the matter with you? Whenever you see a woman, you seem overcome. Behave more like a man. What is your name, woman?* Signed, *Shunkō gwa.* Colours: rose, blue, purple, yellow and light red.

12¾ × 5⅞ in. (322 × 150).

Collection: Hart.

12. A DANCE. TRIPTYCH. Three actors; one (Hanshirō) as a woman, l., is dancing the Fox dance (*Kitsuné odori*), while in the centre a man stoops to touch the strings of a *koto*; at the r. a man stands listening. Iris-frieze on the wall behind. Signed, *Katsukawa Shunkō gwa.* Colours: rose, purple, yellow, blue.

Each sheet, 13 × 5¾ in. (330 × 147).

The woman dancing may, perhaps, represent Kuzunoha, the wife of Abe no Yasuna, really a fox in disguise.

Collection: Hart.

13. IWAI HANSHIRO AS A LADY. She is moving l. with a flower in a bamboo vase in her hand, about to place it in the alcove dedicated to the ancestors of her house. Signed, *Shunkō gwa.* The colours have mellowed to neutral tones, with soft pink and tawny yellow.

12¼ × 6 in. (310 × 152).

Collection: Franks.

14. IWAI HANSHIRO AS A WOMAN. Sitting in dress of black and faded purple, against a wall with dado of bamboo design, with hands extended. Signed, *Shunkō gwa.*

10¾ × 4¾ in. (272 × 122).

Collection: Satow.

15. SAWAMURA SOJURO AS A RONIN. He stands in snow with yellow straw-cape over a dress of faded colour with coat of brick red plaid, and green sash. Signed, *Shunkō gwa.*

10¾ × 4¾ in. (272 × 122).
Collection: Satow.

16. OTANI HIROJI IN CHARACTER. He stands, with arms folded, on the zigzag bridge of red planks across an iris-bed. Faded colours in dress. Signed, *Shunkō gwa.*

10¾ × 4¾ in. (272 × 122).
Collection: Satow.

17. ONOYE MATSUSUKE AS A SAILOR. He stands on a river bank, grasping the l. arm with the r. hand. He probably represents a man disguised in sailor's dress. Bough overhead. Signed, *Shunkō gwa.*

12½ × 5¾ in. (318 × 145).
Collection: Tuke.

18. ONOYE MATSUSUKE AS A LADY. She stands with one hand thrust in her bosom and a drawn sword in the other; the face turns l. over the shoulder. Signed, *Shunkō gwa.* Pink, white and purple dress.

12⅝ × 5⅞ in. (320 × 150).
Collection: Morrison.

19. GROUP OF THREE ACTORS. Three actors in character grouped together under a cherry-tree. Seated in the centre is Segawa Kikunojō, as a country girl, with a straw cloak, selling flowers; Ichikawa Monnosuké as a daimio holding a *tanzaku* stands r., and Nakamura Denkurō as a woodman l. Colours: gray-blue, pink, yellow, green.

15¼ × 10 in. (387 × 252).
Collection: Tuke.

20. GROUP OF THREE ACTORS IN A PLAY ON THE STORY OF KINTOKI. A retainer of Raikō (played by Danjurō) seeks to pull away the great tree-trunk which Kintoki (Monnosuké), kneeling in the foreground, is grasping. Behind, under a tree, Kintoki's foster-mother Yama-uba (Segawa Kikunojō) stands looking on. Signed, *Shunkō gwa.*

Colours: green, rose, purple, warm yellow. 14¼ × 9¾ in. (363 × 248).
Collection: Satow.

KATSUKAWA SHUNDO (worked about 1770–1800).

Shundō began his career in the Shunsui school, then became a pupil of Shunshō. He was a good painter, and made many book-illustrations, but his single prints are rare. He also used the name Rantokusai.

1. ACTOR AS WARRIOR IN A DANCE. A warrior with red stripes on his face; one hand is outstretched and the other grasps his sword. Richly patterned dress of purple, blue, rose, green, yellow, and light red. Signed, *Rantokusai Shundō gwa.*

12 × 5¾ in. (305 × 145).
Collection: Morrison.

KATSUKAWA SHUNJO (worked in Temmei period).

Pupil of Shunshō; said to be an early name of Shunyei.

1. SAWAMURA SOJURO AS ONE OF SANNIN JOGO. An actor of the Sawamura family standing under a maple-tree with sake-cup in one hand and black hat, *yeboshi*, in the other. Faded colours in dress. Signed, *Katsukawa Shunjō gwa.*

12½ × 5⅝ in. (317 × 145).
Collection: Hart.

2. SCENE FROM A PLAY. Scene outside a shop. Two actors of the Nakamura family; Denkurō as an *otokodate* in a coat of check pattern holding down a samurai retainer by the neck. Purple, blue, pink and yellow in the dresses. Signed, *Katsukawa Shunjō gwa.*

13 × 5⅞ in. (330 × 150).
Collection: Morrison.

3. ACTOR IN FEMALE PART. An actor of the Segawa family as a married woman in summer dress, partly white with blue squares, partly rose, standing by a green mosquito net. A fan on the floor. Signed, *Shunjō gwa.*

12¾ × 5⅞ in. (325 × 150).
Collection: Morrison.

4. PORTRAITS OF TWO ACTORS. Bust portraits of Ichikawa Monnosuké r. and of Sawamura Sōjurō l.; both as artisans. Purple, rose-red, blue, and green in the dresses. Signed, *Shunjō gwa.*

9 × 12¾ in. (230 × 325).
Collection: Hart.

KATSUKAWA SHUNYEI (b. 1768, d. 1819).

Isoda Kiujirō was born in Yedo, and becoming as a boy the pupil of Shunshō took the name of Shunyei. He designed a great number of prints of actors, and of wrestlers; and developing a style of his own became the head of a flourishing and prolific school. His book-illustrations were popular; and he became noted also for humorous paintings on fans, sold by the theatre-restaurants. At the end of the century Shunyei was one of the most prominent figures in Ukiyoyé.

1. COMPLIMENTARY PORTRAITS OF FOUR ACTORS. Portraits of Iwai Hanshirō, Ichikawa Danjurō, Matsumoto Kōshirō and another actor, in dresses of ceremony, seated round a small table, on which are models of stork, tortoise, pine, and bamboo, the emblems of long life used in wedding ceremonies. Brick-red, black, pale-red, purple, gray, and green in the dresses; yellow ground. Above, *The great success which claims first rank in the whole three countries* (*China, India, Japan*). Signed, *Shunyei gwa.*

15⅛ × 10 in. (385 × 255).
Collection: Bacon.

2. CHIUSHINGURA, ACT XI. Ink proof. Uncut diptych. The Rōnins fighting in the courtyard of Moronawo with his retainers. In the foreground Otaka Gengo is striking down the guard of wrestlers with his huge mallet. At the r., on the other side of a painted screen, a fierce single combat takes place. Behind are Rōnins attacking and figures fleeing. Entitled, *Chiushingura Act XI.* Signed, *Shunyei gwa.* Publisher, *Yeijudō.*

10½ × 15⅜ in. (263 × 390).
Collection: Bacon.

3. TOMOYE GOZEN AND UCHIDA. Tomoyé, the warrior woman, forcing Uchida backward on his knees and strangling him.

Signed, *Shunyei gwa.* Publisher, *Yeijudō.* Colours: Rose-red, blue, dark green, and yellow.

8⅝ × 6¼ in. (220 × 160).

Tomoyé, famous for her beauty and bravery, followed her lover, Yoshinaka, in the wars of Gempei to his death. She killed Uchida at Awadzu ono Hara in 1184. After much fighting and adventure, she became a nun.

Collection: Morrison.

4. SATO TADANOBU CRUSHING AN ENEMY WITH A CHEQUERS BOARD. A hairy warrior in a single garment of pale blue with purple pattern. With foot planted on his prostrate enemy he lifts the yellow chequers-board to dash out his brains. Entitled, *Sato Tadanobu.* Signed, *Shunyei gwa.* Publisher, *Wakasaya.*

15⅛ × 10¼ in. (385 × 260).

Tadanobu was one of the trusted retainers of Yoshitsuné.

Collection: Morrison.

5. TWO ACTORS IN A PLAY: DIPTYCH. Morita Kanya as a lady dressed in white, with pale red pattern, holds a fan and speaks to Ichikawa Kōmazō dressed as an Otokodate, in black, yellow, and red, with a pipe in his hand. Branches above, and striped canvas screen l. Yellow ground. Signed, *Shunyei gwa.* Publisher, *Yamakichi.*

Each sheet, 12¼ × 5¾ in (310 × 145).

Collection: Franks.

6. TWO ACTORS IN A PLAY. DIPTYCH. A court noble of the Fujiwara period (played by Arashi Kamesaburō), with bow and arrow in his hand, talking to his daughter who stands r. (played by Nakayama Tomisaburō). Canvas screen behind. Signed, *Shunyei gwa.* Little colour is left but soft yellow, relieving the blacks in Tomisaburō's dress.

Each sheet, 12¼ × 5¾ in. (310 × 145).

Collection: Franks.

7. TWO ACTORS AS POETESS AND ATTENDANT. DIPTYCH. An actor of the Segawa family as a poetess holding a writing box attached to a bough of maple. She turns to her attendant who stands r. holding her sleeve to her face. Canvas screen behind and maple-trees. Signed, *Shunyei gwa.* Faint red and green in the dresses; yellow ground.

Each sheet, 12¼ × 5¾ in. (310 × 145).

Collection: Franks.

8. SCENE FROM A PLAY AT THE OSAKA THEATRE. DIPTYCH. A man in a white cloak with a cable-pattern of (faded) purple, holding a gun of the kind introduced from China. He seems to threaten a woman who stands r. in (faded) purple with green sash. The scene is a yellow river bank, with blossoming boughs above. Signed, *Shunyei gwa.* Names of the actors above, *Sawamura Kunitaro in Osaka Theatre,* r., and *Yamamura Giyemon in Osaka Theatre,* l. Publisher, *Tsutaya.*

Each sheet, 12¼ × 5⅜ in. (310 × 145).
Collection: Franks.

9. TWO ACTORS IN A MUSICAL PLAY. DIPTYCH. Two actors as ladies making poems for the plum-blossom, one in black, with white pattern, the other (Iwai Hanshirō) in pale fawn; the latter holds a *tanzaku* in her hand. White blossoms on pearl-gray sky above. Stream behind. Yellow ground. Signed, *Shunyei gwa.* Publisher, *Yezakiya.*

Each sheet, 12¼ × 5¾ in. (310 × 145).
Collection: Franks.

10. DIPTYCH. Ichikawa Monnosuké and Kumajiu Hangorō, in a night-scene. Two robbers conferring before a temple gateway which rises against black night. They are girt for desperate action, their sleeves tied back with cord to leave their arms free, and their drawn swords are in their hands. The colours, except for the green, are faded. Signed, *Shunyei gwa.*

Each sheet, 11⅜ × 5⅝ in. (290 × 142).
Collection: Morrison.

11. SAWAMURA SOJURO AS THE DAIMIO OF DATE. A bearded man in full dress, black and white and gray and red, standing in front of the 'green house' called Miyaya, and about to draw his sword to kill the courtesan Takawō. The wall of the house is a dark brick-red. Signed, *Shunyei gwa.* Publisher, *Tsuruya.*

12¼ × 5⅜ in. (310 × 155).
Collection: Morrison.

12. AN ACTOR OF THE ICHIKAWA FAMILY AS TAN-ICHI-BO. A man with a rough head of hair, dressed in gray and pink, standing by a huge dark-red clothes-basket outside a spiked fence of green bamboo. Signed, *Shunyei gwa.*

12¼ × 5⅜ in. (310 × 135).
Tan-ichi-bō was a conspirator who plotted to become Shōgun.
Collection: Morrison.

13. TWO ACTORS AS WRESTLERS. DIPTYCH. Kumaju Hangorō (l.), and Matsumoto Kōshirō as two wrestlers gesticulating as if in quarrel. They have red kilts, and Kōshirō has also a blue and white coat. They stand on a wharf by the sea, with a small lighthouse l. Signed, *Shunyei gwa.*

Each sheet, $12\frac{3}{8} \times 5\frac{5}{8}$ in. (315 × 142).
Collection: Morrison.

14. SCENE FROM A PLAY. TRIPTYCH. Snow-scene; a street in Spring, with budding plum-trees. A girl in dress of white and purple, rose and (faded) blue, with an umbrella (played by Iwai Hanshirō), is approached from the l. by a servant (Otani Oniji) in a purplish-brown cloak, who is carrying a saké-bucket of the kind used at wedding ceremonies, and who takes off his hat with a grin. At the r. is a street-singer (Bandō Mitsugorō) in gray and green, with a red fan and a stick on which brass rings tinkle. Signed, *Shunyei gwa.* Publisher, *Yamamaru.*

Each sheet, $12\frac{1}{4} \times 5\frac{1}{2}$ in. (310 × 140).
The street-singer makes a noise with the brass rings to accompany the intonation of a kind of recitative, called *saimon.*
Collection: Franks.

15. NAKAMURA TOMISABURO AS A WOMAN PILGRIM. A woman standing in front of a red fence and holding a strip of paper, on which is written *Thirty-three places in Western provinces.* The colours of the dress have mellowed to tawny and yellow tones. Signed, *Shunyei gwa.* Publisher, *Yamayoshi.*

$12\frac{1}{4} \times 5\frac{3}{4}$ in. (310 × 145).
The 'thirty-three places' are shrines visited by pilgrims.
Collection: Hart.

16. SAWAMURA SOJURO AS A DAIMIO. He is standing on the threshold of a bridge in fawn and red dress. Signed, *Shunyei gwa.*

$12\frac{1}{4} \times 5\frac{3}{4}$ in. (310 × 145).
Collection: Franks.

17. ICHIKAWA OMEZO AS A DAIMIO. He is in a dress of (faded) red, yellow and white, with design of fret-pattern, and holds a pipe in his hand. Cherry boughs overhead, rocks and water of a garden behind. Signed, *Shunyei gwa.*

$12\frac{1}{4} \times 5\frac{1}{2}$ in. (310 × 140).
Collection: Franks.

18. ICHIKAWA MONNOSUKE AS A NOBLE. He is dressed in a robe of (faded) red and white, with (faded) purple pattern of birds on the long skirt of ceremony, and carries a fan. Stream behind and plum bough on pearl-gray sky above. Signed, *Shunyei gwa.* Publisher, *Yeijudō.*

12¼ × 5¼ in. (310 × 134).
Collection: Franks.

19. OTANI ONIJI AS A SAMURAI. He stands with drawn sword in a room. Patterned dress of faded rose, green, and violet. Fret-pattern dado on the wall and panel of decoration above. Signed, *Shunyei gwa.* Publisher, *Yamauyé.*

12½ × 5⅞ in. (317 × 150).
Collection: Morrison.

20. OTANI ONIJI AS RETAINER. In a dress of red, with black and white skirts; he is in the act of drawing his sword. Shrubs and tall grasses behind. Signed, *Shunyei gwa.* Publisher, *Yamauyé.*

12½ × 5¾ in. (317 × 145).
Collection: Morrison.

21. MORITA KANYA AS SADAKURO IN ACT V OF THE CHIUSHINGURA. Night scene. Sadakurō, who has hid in a yellow shock of rice-straw, is rushing out, sword in hand, to kill the old man, Yoichibei. Signed, *Shunyei gwa.* Publisher, *Tsuruya.*

12¼ × 5½ in. (310 × 140).
Collection: Morrison.

22. OTANI ONIJI AS AN ARTISAN. In striped travelling dress, with stick, and wearing sleeves and gaiters to protect arms and legs from the sun. Red pine-trunk behind. Purple and red in the dress have faded. Signed, *Shunyei gwa.* Publisher *Yeijudō.*

11⅝ × 5⅝ in. (296 × 142).
Collection: Morrison.

23. NAKAMURA SUKEGORO AS RETAINER. He wears a red-lined dress with large black-and-white design; carries a large pipe in one hand and netsuké in the other; pipe-case and pouch at belt; maple tree behind. Signed, *Shunyei gwa.* Publisher, *Tsutaya.*

12¼ × 5⅜ in. (310 × 137).
Collection: Franks.

24. AN ACTOR OF THE ICHIKAWA FAMILY IN CHARACTER. As a warrior of mediæval times in ordinary dress, with large hexagonal pattern in black. Canvas screen behind. Signed, *Shunyei gwa.* Publisher, *Kunisei.*

12¼ × 5⅝ in. (310 × 142).
Collection: Franks.

25. SCENE OF THE SOGA BROTHERS' REVENGE. TRIPTYCH. Suketsune (played by Ichikawa Komazō), raising his sheathed sword in his hand, stands between Soga no Gorō (Danjurō) l. and Soga no Jurō (Bandō Mitsugorō) r. At the back a window in a wall decorated with a plum tree frieze and fret-pattern above. Purple, blue, and red have faded in the dresses. Signed, *Shunyei gwa.*

Each sheet, 12¼ × 5⅝ in. (310 × 142).
See note on Shunshō, No. 27.
Collection: Morrison.

26. AN ACTOR AS THE OLD WOMAN OF ADACHIGAHARA. Dressed in gray, green, and purple, she leans on a stick and looks from under her brows with a sinister expression; her white hair is matted. Behind her is a stream with tall reeds on the further bank. Yellow ground and gray sky. Signed, *Shunyei gwa.*

12⅝ × 5⅛ in. (320 × 146).
The old woman in the play killed children to cure her master of a mysterious disease, as only the blood of children born in a certain month was of any avail as a remedy. She figures in popular legend as a goblin in woman's form, known as Hitotsuya Baba.
Collection: Morrison.

27. AN ACTOR AS YURANOSUKÉ, THE LEADER OF THE FORTY-SEVEN RONINS. Whole-length portrait of an actor holding an open fan in one hand and grasping the sheath of his sword in the other. The salmon-red of his dress, with green cords and sword-hilts, contrasts with the blank gray background. Signed, *Shunyei gwa.* Publisher, *Iwatoya.*

14⅜ × 9⅝ in. (365 × 245).
This and the next two numbers appear to belong to the same set. Probably designed about 1790 or a little after.
Collection: Morrison.

28. AN ACTOR AS A DAIMIO. Whole-length portrait, facing r., of an actor, as a daimio in ceremonial court dress with long skirts of blue over an inner garment of purple. Signed, *Shunyei gwa.* Publisher, *Iwatoya.*

14⅞ × 10 in. (380 × 255).
Collection: Bacon.

29. AN ACTOR AS A WOMAN. Whole-length figure in pink with purple sash, looking l. and bent a little forward. Gray background. Signed, *Shunyei gwa.* Publisher, *Iwatoya.*

14⅛ × 9¼ in. (360 × 235).
Collection: Satow.

30. ICHIKAWA KOMAZO AS A WARRIOR. Half-length figure of a bushy-whiskered warrior grasping his sword-hilt. Dress of white and purple, with coat of mail over red under-dress. He is looking l. On tablets above, *Koraiya Kinsho*—another name of the actor. Signed, *Shunyei gwa.* Publisher, *Iseiji.*

12¼ × 5⅜ in. (310 × 137).
The character represented may possibly be the conspirator Yuino Shōsetsu.
Collection: Morrison.

31. ICHIKAWA KOMAZO AS SADAKURO. Large head and shoulders of the actor, looking l. and holding a yellow and blue umbrella over his head. He has a shock of rough hair and wears a single black garment. Signed, *Shunyei gwa.*

15¼ × 10 in. (387 × 255).
Purchased, 1907.

32. PORTRAIT OF THE WRESTLER NARITAKE CHUGORO. Large whole-length portrait, wearing a gray cloak over a black dress, green-lined, a red-striped under-robe, and two swords. Gray background. Above is the name *Naritake Chugorō.* Signed, *Shunyei gwa.* Publisher, *Yamakichi.*

15⅛ × 10⅛ in. (385 × 258).
Collection: Morrison.

33. THE WRESTLER ONOGAWA AND HIS PUPIL KUSONOKI. Onogawa is walking towards the l., fanning himself with a red fan. He is

dressed in brownish purple, with gray and white cloak. Behind him comes his pupil Kusonoki, dressed in pale blue and yellow, carrying a sheathed sword over his shoulder. Blue background. Above are the names *Onogawa* and *Kusonoki*. Signed, *Shunyei gwa*. Publisher, *Tsuruya*.

14¾ × 9⅞ in. (376 × 250).
Collection: Morrison.

34. THE WRESTLER TANIKAZE AND HIS PUPIL TAKI NO OTO. Tanikaze, in a black coat over a striped orange and yellow dress, is walking r., red fan in hand, followed by Taki no Oto carrying a bow. Names of the wrestlers above. Blue background. Signed, *Shunyei gwa*. Publisher, *Tsuruya*.

14⅞ × 9⅞ in. (377 × 250).
Collection: Morrison.

[35–36.] TRIPTYCHS.

35. PARADE OF WRESTLERS AT YEKOYIN TEMPLE, RIOGOKU, YEDO. The huge enclosure of the temple, surrounded by a double tier of galleries filled with spectators; the enclosure itself is also packed. In the foreground rises the wrestling-platform, with red posts supporting a wooden roof. The procession of wrestlers, naked except for aprons inscribed with their names, comes from the r., and mounting the platform passes to the l. By the posts of the platform sit two referees and the umpire between them. Beyond the enclosure, l., rises the tower from which the contest is announced by beat of drum. Signed, *Shunyei gwa*. Publisher, *Yeijudō*. Purple and blue have faded.

Each sheet, 14¾ × 10 in. (375 × 255).

This parades precedes each of the two great contests in January and May. The wrestlers are divided into two sides, called East and West, averaging from fifteen to twenty a side. Wrestling is an hereditary calling in Japan, and certain families and schools are traditionally attached to East or to West. The East is considered the superior title, and if the West wins a number of times in succession it takes the name and side of East. On each side there are three principal wrestlers called: (1) Ozeki, (2) Sekiwaka, (3) Komusabi. Besides these, there is a still superior title, Yokozuna, given only to specially eminent performers, and not every year. In this print there is no Yokozuna. The aprons worn in the parade are discarded for a loin-cloth in the actual contest.

Wrestling, unlike the theatre, was encouraged by the Tokugawa Shoguns. It is still carried on with the same customs and ceremonial.

Collection: Tuke.

KIYONAGA. PART OF No. 58.

36. PROCESSION AT THE FESTIVAL OF THE KANDA SHRINE. View in perspective of a broad street thronged with people. Down the centre of the street comes a procession from the shrine with tall banners, headed by dancers with a huge *shishi*-mask. At the l. is a tall tree covered with the paper offerings called *gohei*, and round it are members of a society of youths, having *Waka* (young) inscribed on their fans. Spectators line the sides of the street. Against a house, r., is a huge pile of yellow saké-barrels. Signed, *Shunyei gwa.* Colours: red, yellow, green, pink, purple, pale blue. Seal date, *Hare* 6 (1795).

Each sheet, 14¾ × 10 in. (375 × 250).

Seal dates are of extreme rarity before 1800, but there can be no doubt, from the fashion of the women's head-dress, that 1795 is the date of this print.

The festival is in honour of the shrine called Kanda Miōjin. Kanda is a ward of Yedo.

Purchased 1910.

TORII KIYONAGA (b. 1752, d. 1815).

Sekiguchi Ichibei, famous in art as Kiyonaga, was born at Uraga in Sagami. Coming to Yedo, he is said to have become a tobacconist and a bookseller. He was a pupil of Kiyomitsu; and being adopted into the Torii family took up the hereditary occupation of designing posters for the theatre, and was known as Torii IV. He published numbers of actor-prints, but soon enlarged his range, importing a new vigour and a larger design into the idyllic genre subjects made popular by Harunobu. His own distinctive style, however, was not matured till after 1780. During the Temmei period (1781–1788) Kiyonaga was supreme in Ukiyoyé, handling all kinds of subjects, especially outdoor scenes, and impressing his style on all his contemporaries. But about 1790, or soon after, he seems to have given up the profession of print-designing, though he continued to paint, and still supplied the theatres with *kamban.*

1: THE ACTOR ARASHI SANGORO AS OBANA SAISABURO, A HAIRDRESSER, IN A PLAY. The scene is outside the house of a timber-merchant; price-lists of timber hang upon the wall. The hair-dresser, carrying his implements in a box, pauses and looks back l. The names of the actor and the character are on the paper screen r. Signed, *Kiyonaga gwa.* Publisher, *Urokukataya.*

Print in yellow, rose, blue (now gray) and green. 12¼ × 5⅜ in. (310 × 137).

One of Kiyonaga's early actor-prints in the style of Kiyomitsu, dating probably from before 1770.

Collection: Morrison.

2. PAGEANT AT THE FESTIVAL OF THE KANDA SHRINE; ONE OF A SET. A geisha girl, riding on a chair laid above a huge heap of wide cushions, on a horse's saddle. She is dressed as Ushiwaka (the young Yoshitsuné), and three companions in the dress of retainers lead the horse along; two girls on either side are in women's dress, with big hats. To the chair of the girl on the horse is attached a banner with *Kichiji*, the name of the banker with whom Yoshitsune went to Oshiu. Title of set *Kanda Go-sai-rei.* At the l. are the names of the characters, Ushiwaka, Kichiji and his brothers. Dated in handwriting *Festival of the Eighth year of Anyei* (1779). Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.* The red, purple and blue have mellowed to subdued tones, brightened by the pale salmon of the horse and its trappings.

10¼ × 7½ in. (260 × 192).

See note on Shunyei, No. 36. The girls are representing Yoshitsuné coming down to Oshiu with his retainers.

Collection: Hart.

3. DANCERS AT THE KANDA FESTIVAL; ONE OF THE SAME SET AS THE LAST. A girl and two boys dancing the 'shishi' or lion dance. The girl with a red plume streaming from her hat represents a 'shōjō'; she has a peony-branch in either hand. The boys carry shishi-masks on their fists, and have skirts striped black and white. Above is a canopy. Title of set *Kanda Go-sai-rei.* Below, *Kanazawa-chō, Shōjō no shishi odori yatai.* Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.* Colours: Rose red, light red, purple, blue, deep yellow, green.

10⅜ × 7⅝ in. (265 × 196).

In this print the colours are in their original condition, and it is instructive to compare them with the same colours in their faded state in the companion print just described.

Purchased June, 1910.

4. YOUTH AND GIRL LIGHTING PIPES; ONE OF A SET OF 'TWELVE MONTHS A LA MODE.' A youth in purple and green and a girl in green and pink, in a wistaria arbour. The girl is lighting her pipe at the young man's. Another girl, in purple and pink, looks on. Title on tablet, *Furiu Juni Kiko: Uzuki* (Fourth Month). Signed, *Kiyonaga gwa.*

10⅜ × 7½ in. (265 × 192). Three others of this set are in the Boston Museum.

Collection: Morrison.

5. YORITOMO RIDING TO HUNT UNDER FUJI. Part of a triptych. Yoritomo on horseback surrounded by retainers with bows,

riding l. A state umbrella is held over his head. In the distance rise the slopes of Fuji. Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.*

Ink-proof. Uncoloured. $14\frac{3}{4} \times 10\frac{1}{2}$ in. (375 × 265). A specimen of the prints of warriors and heroic subjects done in rivalry with Shigemasa and Shunshō.
Collection: Bacon.

6. ASAKUSA TEMPLE; ONE OF EIGHT VIEWS IN YEDO. View outside the entrance of blue-roofed red temple, with people flocking up and down the booth-lined avenue. Green trees, and pagoda l. Signed, *Kiyonaga gwa.* A small design of the shape of an *uchiwa*, or non-folding fan, with a black border, on which is the title *Yedo Hakkei Asakusa Seiran*, and below, the seal of the publisher, *Yeijudō.*

$6\frac{3}{4} \times 9\frac{1}{5}$ in. (170 × 233).
Collection: Morrison.

7. GIRLS IN A BOAT; ONE OF A SET CALLED 'PEARLS OF INSTRUCTION.' Three girls in a boat on the Sumida, under an awning; two, dressed in pinks and purples, stand up and look out l., a third at the r., in pale blue with pink sash, is seated. Only part of the boat is seen. On a board hung above the girls' heads is the boat's name, *Ebisu maru.* Above, on a label, is *Jijō Hōkun, Onna Imagawa* (Moral teaching for girls), and beside it is written, *Indulgence in play; listening to Zato* (blind musicians); *sight-seeing*, etc. Signed, *Kiyonaga gwa.*

$10\frac{1}{2} \times 7\frac{1}{2}$ in. (267 × 190). Four others of this set are in the Boston Museum.
Collection: Hart.

8. ONE OF 'EIGHT VIEWS OF KINRIUZAN TEMPLE, ASAKUSA.' Two servant girls, in striped dresses, walking, under one umbrella, past the gate of the Temple of Kwannon; a third maid meets them from the l., and they are followed by a little girl in green. Inside the gate is seen the hand of one of the huge wooden figures of Guardian Gods. Title, *Asakusa Kinriuzan Hakkei.* Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.* The predominant colours are dark red and green.

$10 \times 7\frac{1}{4}$ in. (255 × 186).
Collection: Tuke.

9. SCENE IN THE YOSHIWARA; ONE OF A SET CALLED TEN DIFFERENT PERFUMES. The courtesan Hanaōgi of Ogiya with her two attendants, Yoshino and Tatsuta, walking l., accompanied by a young man holding up a lantern. Above are hanging lanterns in the

form of shuttlecocks. Title on tablet. Names of girls below. Signed, *Kiyonaga gwa.* Publisher, *Tsuruya.* Except for the dark green of Hanaōgi's sash, the colours have faded to blonde and pink tones.

$9\frac{3}{8} \times 7\frac{1}{4}$ in. (240 × 185).
Collection: Bacon.

10. CHINESE CHILDREN AT PLAY; PART OF A PRINT IN SEVERAL SHEETS. Two children playing battledore and shuttlecock. At the r., a child holding a baby and looking at two companions, who play at ball in the foreground. Red, green and purple dresses; pale yellow ground. Conventional cloud, hiding a plum-tree. Numbered the third of a set. The inscription is a continuation from the preceding parts of the set and makes little sense by itself. Signed, *Kiyonaga gwa.* Publisher, *Tsutaya.*

$10\frac{1}{4} \times 7\frac{5}{8}$ in. (260 × 195).
Collection: Tuke.

11. THE DOLLS' FESTIVAL ON THE THIRD OF MARCH; ONE OF THE TWELVE SEASONS OF CHILDREN. Children offering flower-tea to the dolls, arranged on a stand in tiers l. One small child is drinking tea poured out by her sister, while in the foreground a girl plays at ball and a boy looks on. Title, *Kido Juniko.* Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.*

Ink-proof, uncoloured. $10\frac{1}{2} \times 7\frac{3}{4}$ in. (268 × 195).
Collection: Bacon.

12. THREE KOMUSO. A young man, seated on the floor, playing on the flute called shakuhachi; at the l. a girl, wearing a velvet sash and with a flute in her hand, is listening; between them stands a youth, holding a basket hat and with a flute stuck in his girdle. Painted screen r., on which is the signature, *Kiyonaga gwa.* Publisher, *Yeijudō.* Colours: Orange, yellow, faded violet.

$10\frac{1}{4} \times 7\frac{5}{8}$ in. (258 × 193).
Collection: Bacon.

13. FASHIONS OF THE EAST; ONE OF TEN DIFFERENT PERFUMES. Two girls, in indoor dress, standing and talking together; one is in black, with red sash, the other in striped purple (faded); at the r. a maid kneels on the floor, holding a tray of dishes in her hands. The

blue of the maid's dress has faded. Title on tablet, *Adzuma fuzoku riaku ju shiuko.* Signed, *Kiyonaga gwa.* Publisher, *Iseiji.*

10⅛ × 7⅝ in. (258 × 193).
Collection: Bacon.

14. TYPES OF BEAUTIES. A girl, in a gray dress with white fret-pattern, stands by a screen r. speaking to her maid, who is leaving the room l.; the maid is in dark red with pale sash. Inside the room are bedclothes, etc., red on the yellow floor, and a landscape painted in ink on a screen. Title on tablet, *Iro kurabei empu no sugata.* Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.*

10 × 7¼ in. (255 × 186).
Collection: Tuke.

15. THE FAREWELL; ONE OF A SET OF TYPES OF BEAUTIES. A lover in gray dress, leaving the house of a courtesan. Dressed in pink and purple, she sits on the floor r. mournful, and scribbles in the ash of the fire with the tongs: her little maid in pink tries to stop the lover from going. Title of set on tablet above, *Iro kurabe empu no sugata.* Signed, *Kiyonaga gwa.*

10¼ × 7⅝ in. (262 × 193).
Somewhat damaged and faded impression. The series to which this belongs has the same title as that on the last print; and perhaps the set is the same; but there is a marked difference in the signatures.
Collection: Tuke.

16. THE ACTOR NAKAZO IN PRIVATE LIFE. Nakamura Nakazō, pipe in hand, leans his elbow on a *kotatsu* covered with a slate-coloured cloth and listens to a girl who kneels before him reading from a letter. The actor is dressed in dark and light red over black, the girl in pale purple over pink and blue. Behind her stands another girl in pink and green, with black sash. On a shelf r. is a vase with peacock feathers. Signed, *Kiyonaga gwa.*

13 × 9 in. (328 × 228).
A print of about 1782; the date of Kitawo Masanobu's famous picture-book of Beauties' Autographs. Kiyonaga's figures are now taller, and his brush-line is more forcible.
Purchased 1910.

17. THE ACTOR MONNOSUKÉ IN PRIVATE LIFE. One of the same set as the last. Ichikawa Monnosuké, dressed in olive green, reclines on the floor of a room with his arm on the shoulder of a young

dancing girl, dressed in lemon yellow and (faded) purple, who kneels beside him. At the l. stands a tall woman in a white dress with plum-flower pattern, putting a hairpin in her hair. Bed and painted screen r. Signed, *Kiyonaga gwa.*

12½ × 8½ in. (315 × 218).
Stained in the upper part. Some of the colours have faded.
Collection: Tuke.

18. SCENE FROM A JORURI PLAY. Ichikawa Danjurō as a seller of toys and cakes r., a man in the centre (Sawamura Sōjurō) kneeling on the ground and Ichikawa Yawozō l. as a girl carrying a basket of herbs on her head. On a raised platform at the back are two reciters seated before reading desks, and a samisen-player under a plum-tree r. Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.*

15⅜ × 10¼ in. (390 × 260).
Collection: Bacon.

19. SCENE FROM A JORURI PLAY. Onoye Matsusuké as a courtesan l. and Matsumoto Uzayemon as attendant r. holding an umbrella over her. In the foreground Nakamura Morigorō as a samurai seated and fanning himself. Two reciters and a musician on a raised bank behind, and a maple tree r. Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.*

15¼ × 10¼ in. (390 × 260).
Collection: Morrison.

20. GIRLS AT ENOSHIMA; One of a set called 'Fuji of Four Seasons.' The sands at Enoshima at low-tide. A girl in a dress of red and yellow stripe, with green sash, looks away over the bay to the distant Fuji, shading her eyes with a fan. She has a stick of green bamboo in her hand. Her companion stands beside her holding a pipe to her lips: she is dressed in pink and purple. A few figures and boats in the distance. Title, *Shiki no Fuji. Enoshima.* Signed, *Kiyonaga gwa.*

10¼ × 7½ in. (260 × 190).
Reproduced in colours by von Seidlitz, p. 100.
Collection: Morrison.

21. NEW FASHIONS FOR YOUNG BLOSSOMS; one of a set. The courtesan Takikawa of Ogiya, in pink over white, with peacock design on the pink, and two young attendants, Onami and Menami, in purple, walking towards the l., accompanied by two other courtesans in paler pink, with green sashes. Names of girls above, and title of set on tablet,

KIYONAGA No. 23.

KIYONAGA. No. 23A.

Hinagata Wakana no Hatsumoyō. Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.*

14⅞ × 10¼ in. (378 × 260).

This set has the same title as the set by Koriusai (Nos. 18–27). The tallness of Kiyonaga's figures is now accentuated.

Collection: Bacon.

22. CARRYING A CHILD TO VISIT A TEMPLE. From the set entitled 'Yedo Fashions of the Day.' Part of a triptych. A man-servant in blue striped with white, carries on his shoulder a little girl with an enormously long brocaded pink skirt and black coat. A girl in purple walks by his side, and two maid servants in green, one holding up the child's train, follow from the r. Signed, *Kiyonaga gwa.* Title, in seal character, *Fuzoku Adzuma no Nishiki* (lit. Brocade of the East in Fashion).

15¼ × 10¼ in. (387 × 262).

Collection: Bacon.

23. MURASAME AND MATSUKAZE; ONE OF THE SAME SET AS THE LAST. The sisters with hair unbound, and carrying salt-pans by yokes over their shoulders, talk together by the sea-shore. One of them points l. with her hand; she is dressed in pink and black. Her sister r. is in pink, blue and yellow. Both wear yellow sashes and straw aprons. Above is a pine-branch. Signed, *Kiyonaga gwa.* Title, in seal character, *Fuzoku Adzuma no Nishiki.*

14⅛ × 9⅓ in. (359 × 243).

Reproduced in colour in 'Kiyonaga, Bunchō, Sharaku,' pl. xii. (Paris, 1911). For the subject, cf. Bunchō, No. 2.

Purchased 1910.

23A. MURASAME AND MATSUKAZE; ORIGINAL SKETCH FOR THE PRINT. The same design as the print just described, with variations in detail. The pattern of flying plovers on the dress of the girl at the r. is improved in the print, and the pattern on the dress of the other girl is altered from the sketch. The only colours used are olive and dark green.

14¾ × 9⅝ in. (377 × 245).

A preparatory sketch of this kind is of excessive rarity. The present example escaped destruction through being used in the binding of an album. It will be noted that, except for the black and green in the dress of the left-hand figure, the colours afford no indication of those finally employed. The artist would doubtless supply a more finished drawing than this sketch to the printer; but it seems to have been the usual practice for the colours to be indicated by the artist on proofs of the line-block.

Collection: Satow.

24. UTAHIME HANGING POEMS ON THE CHERRY-BLOSSOMS. Immensely tall and stately, Utahime of Matsubaya stands r. leaning against the stem of a cherry tree. She is dressed in purple over pink, with a pattern of fans and blossoms on the purple. At the l. her *shinzō*, in a pale dress with red sash, lifts a little *kamuro* on her shoulder to hang a fan inscribed with a poem on the blossoming boughs above. The other *kamuro* stands in the background. The two young girls are dressed, like Utahime, in purple. A big lantern stands at the foot of the tree l. Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.*

14⅝ × 9¾ in. (372 × 247).
Reproduced in colours by von Seidlitz, p. 110.
Collection : Satow.

25. UTAHIME HANGING POEMS ON THE CHERRY-BLOSSOMS. Another impression of the same print. The colour effect is quite changed by the substitution on one block of an opaque green. In No. 24 this block was charged with the fugitive blue, which has disappeared. The green has not changed, and appears not only as a mass in the dress of the *shinzō*, but also in the pattern on the sashes of Utahime and her *kamuro.* The purple and red, on the other hand, have undergone rather more fading than in the other impression.

15⅛ × 10⅛ in. (385 × 258).
Which is the earlier of these two impressions it is impossible to say. The printing of the line-block is equally good in both, though a superior blackness of ink in No. 24 gives it an appearance of greater sharpness.
Purchased 1910.

26. AUTUMN MOON ON THE SUMIDA. Part of a five-sheet composition. A very tall girl in dark gray, with red sash, stands, samisen in hand, looking down on another girl dressed in purple with red sash, who kneels on the ground l. re-stringing her instrument. Behind her kneels a companion in green with black sash. The girls are on a balcony, with blinds drawn up to show the broad river and the full moon shining on it above the trees and boats and lamp-lit tea-houses on the opposite shore. Signed, *Kiyonaga gwa.*

14¾ × 10 in. (375 × 255).
The dress of the standing figure, with its dark, broken gray printed over a pattern of red leaves which only show dimly through it, is an instance of the subtleties of printing introduced by Kiyonaga.
Collection : Salting.

27. AUTUMN MOON ON THE SUMIDA. Part of the same composition as the last. Two girls, both in purple with red sashes, in a room

looking out on the river, with the Riogoku Bridge at the l. One clings to a post of the verandah, on which hangs a lantern, the other stands r. A maid l. in blue (faded) kneels on the floor, fanning the fire in the *hibachi*.

15⅜ × 10 in. (390 × 255).
Collection: Bacon.

28. INTERIOR OF THE GREEN HOUSE CALLED CHOJIYA. View into an immense interior. In the foreground men and women are busy preparing and cooking fish. At the l., separated by a small screen, a group are eating and talking; a man-geisha prostrates himself on the mat in salutation of the company. Beyond are courtesans moving about. To one of them a man with a lantern brings a letter. On a stair leading to the upper floor a servant is carrying a *koto* in a box. At the r. are great piles of rice-bales. On the margin r., *Shin Yoshiwara, Yedo-chō, ni chōme, Chōjiya no dzu.* Signed, *Kiyonaga gwa.* Publisher, *Tsuruya.* Colours, pale red and yellow, blue, and purplish gray. Two kinds of black.

12½ × 17½ in. (317 × 445).
On the wall of one of the further rooms is a painting of a Hōō bird. Utamaro's similar painting in the house called Ogiya is well known; and a triptych by Yeishō represents three Yoshiwara girls sitting before a wall-painting of the same subject. Possibly this decoration of Chōjiya may have been painted by Kiyonaga.
Purchased 1908.

29. TWO WOMEN AND A CHILD AT THE INARI SHRINE. One of a set of Twelve Pairs à la Mode. Two young women at a landing-stage on the Sumida, close to the Inari shrine, the portal of which is partly seen l. One woman holds a baby; the other has her back turned and looks out over the river. Signed, *Kiyonaga gwa.* Title of series, *Fuzoku jūni tsui.* Pinks and purples have faded to light tones, relieved by an olive green.

9½ × 7⅛ in. (242 × 181).
Collection: Tuke.

30. CHERRY BLOSSOM IN THE YOSHIWARA. One of a set of three. A girl standing on a bench and plucking blossom from a cherry tree; a courtesan in pale red leans against the stem of the tree, her *kamuro* beside her. Gray background. Signed, *Kiyonaga gwa.* Publisher, *Tsutaya.* Underneath the title *Settsu-Gek-Kwa: Adzuma Furiu* is *Nakanochō*, the name of the great cherry avenue of the Yoshiwara.

10 × 7½ in. (255 × 190).
Settsu-Gek-Kwa, Snow-Moon-Flowers, is a favourite title for sets of three prints.
Collection: Bacon.

31. CHILD PLAYING ON A TOY 'KOTO.' One of a set. A young girl, plump of feature, playing on a toy *koto*, laid across her knees as she sits on her heels, and singing. She has a red and white striped dress with a pattern of chrysanthemums and blue and purple lining. Unsigned.

15 × 10⅝ in. (382 × 257).
Collection: Morrison.

32. BEAUTIES UNDER CHERRY TREES. The courtesan Nioteru, of Ogiya, stands l. leading a *kamuro* by the hand. At the r. are two *shinzō*, one seated and one standing, under cherry blossom. The seated girl talks to the second *kamuro*, who stands by her knee. Names of girls l. Signed, *Kiyonaga gwa.* Published, *Yeijudō.*

Ink-print, 15¼ × 10¼ in. (388 × 262).
Collection: Bacon.

33. SCENE FROM A JORURI PLAY. An actor as a courtesan stands r. while her lover (Matsumoto Kōshirō), kneeling before her, plays the samisen. On the raised platform are two reciters and a samisen player. Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.*

Ink-print, 15¼ × 10½ in. (388 × 268).
Collection: Bacon.

34. SCENE FROM THE PLAY CALLED SENDAI HAGI ACT VI. The scene is the verandah of a house, with a wing of the building seen l. across the garden. On the verandah stands a nurse, Masaoka, holding in her arms the child Tsuruchiyo, the Lord of Sendai. Her husband Otokonosuké, sitting beside her, grasps his sword in one hand and with the other prepares to throw his iron fan at a huge rat, running along the foreground with a scroll in its mouth. Title, *Collection of Music. 6th act of Sendai Hagi.* Signed, *Kiyonaga gwa.* The dominant colours are pink or blonde tones, and a bluish green. Purple has faded.

14½ × 9¾ in. (370 × 250).

The play is a famous one. The subject is the conspiracy formed to rob the child Tsuruchiyo of his inheritance on the death of his father, the Lord of Sendai, and the baffling of the plot through the devotion of the loyal nurse Masaoka and her husband. Masaoka allowed her own boy, Semmatsu, to be poisoned in the place of her young lord, and by dissembling her grief put the conspirators off their guard. The scroll carried off by the rat in the print contains the will and title of succession of the Lord of Sendai. Otokonosuké hits the rat with his fan. Instantly the rat disappears; and in its place stands Nikki Danjo, one of the conspirators, bleeding from a wound on the forehead. Nikki Danjo had by incantation assumed the rat's shape. He was tried for theft and witchcraft. The conspirators having got one of the magistrates to refuse to

accept the accusation, the case was brought before another judge. The prisoner at last confessed and was imprisoned. Thus the plot failed and the young lord came to his own. After serving his term Nikki Danjo went to the judge and told him he repented. The judge received him graciously, reminding him how they were taught to hate the sin but love the sinner. Nikki Danjo came close and stabbed him. Servants rushed to help, but the judge forbade them to use their swords, as it was against the rule of the palace. Nikki Danjo expires as the curtain finally falls.

Collection: Morrison.

35. NAKAMURA DENKURO AS ASAHINA IN HELL. Asahina, bushy-whiskered, grasping a long sheathed sword, challenges a red and a green demon to lift an iron club which he holds between his toes; they tug ferociously at it, but cannot move it. Tones of blue (partly faded), light red and green in the dress of Asahina.

14¾ × 9⅞ in. (375 × 252).

The print, like the next, is remarkable for the vehement force of the splinter-like brush-strokes.

Collection: Morrison.

36. THE GUARDIAN OF THE DEMONS. A hero scattering jewels from a tray among the demons who scramble for them with cries of exultation. Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.*

Ink-print, 14⅛ × 10¾ in. (360 × 275).

At the ceremony of Oni-yarai, on Setsubun day, the change from winter to spring, demons are exorcised from the house by casting them beans. This appears to be a variation of the theme.

Collection: Morrison.

[37–47] HASHIRAKAKE; PILLAR PRINTS.

37. A POETESS ON THE COAST OF WAKA. A poetess in the old court dress, pink and purple and green, with hair streaming over her shoulders, walks in the foreground on the seashore. Beyond are sandy nesses, groves with pines, and, further off, an embanked peninsula with sluices, and strips of rosy cloud. Signed, *Kiyonaga gwa.* Above is an old poem, the sense of which is: *It is worth returning to life again to behold the beauty of the shores of Waka* (i.e. the Shores of Poetry, this being another meaning of the word Waka).

24¾ × 4¾ in. (630 × 120).

Collection: Morrison.

38. READING A LOVE-LETTER. A courtesan on a verandah reading a letter by the light of a lantern. Above, on a balcony, a lover reads off the letter from its reflection in a hand-mirror, while under the

verandah floor a woman, the girl's shinzō, reads the falling end of the long scroll. Signed, *Kiyonaga gwa.* Orange and black dominate in the colour-scheme, with dull pinks and grayish blues in the dresses.

27¾ × 4¾ in. (693 × 120).

The subject is, of course, a parody of the well-known incident in the Chiushingura. Cf. Koriusai No. 38 (p. 58).

Collection: Tuke.

39. TONGUE-TIED LOVE. A youth, with a broom, in a dull green striped dress, reads a love-letter, which says: *I wish you would come and never leave me.* Beside him stands a girl in purple and pink, shyly holding her sleeve before her mouth. Verse above: *Under the spell of first love, the tongue is tied, the lips are closed. Then comes the sweeper.*

26½ × 4½ in. (672 × 115).

Again a parody of the favourite classic subject of Kanzan and Jitoku. Cf. note on Okumura Masanobu, No. 2 (p. 19).

Collection: Morrison.

40. THE ACTORS KIKUNOJO AND HANSHIRO AS GIRLS IN THE 'HARUGOMA' OR SPRING-HORSE DANCE. They dance, holding up toy hobby-horses, with rosy scarves attached. Their dresses are purple, pink, warm yellow, and blue. Above is the name of the *joruri* performance in which the dance is danced, *Mutsuma Tsuki koi no Tetori* (The way to be happy in love), and three names of singers or reciters; *Tomimoto Buzendaiyu, Tomimoto Saigudaiyu* and *Tomimoto Hoshidaiyu.* Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.*

26⅝ × 4⅝ in. (678 × 117).

Tomimoto is a noted school of *joruri*, named after a family: *daiyu* is a professional title.

Collection: Morrison.

41. FORDING THE STRAIT TO ENOSHIMA. A man, naked but for a green loin cloth, and up to his waist in water, is carrying a woman on his shoulders through blue waves. She is dressed in purple and rose. The rocky shore of the island appears beyond. Verse above: *O to hear the wild geese crying, as they cross the water to Enoshima!* Signed, *Kiyonaga gwa.*

27 × 4⅝ in. (685 × 118).

Collection: Tuke.

42. GOING TO THE BATH. A woman with a loose white wrapper, partly patterned with blue, flung round her body, stands on a verandah

looking down at a small dog at her feet, and adjusts a hairpin in her hair. Above is a hanging basket of flowers: at the l. a green blind. Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.*

27 × 4¾ in. (685 × 122).
Collection: Tuke.

43. A GIRL ON A RIVER BANK. A tall girl dressed in diaphanous gray over pink stands on the reedy bank of a river, holding an open fan to her head. Boats are partly seen on the water; and above is a branch of tawny leaves. Signed, *Kiyonaga gwa.*

26 × 4⅜ in. (662 × 112).
Purchased, 1913.

44. THE GIRL UNDER THE WILLOW. A tall girl, dressed in pale mauve and pink, and holding a grayish-blue umbrella, stands under the feathery green boughs of a willow. Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.*

27½ × 4¾ in. (700 × 120).
Collection: Morrison.

45. A GIRL WALKING IN A WIND. A girl, wearing a black hood over her head, pulls her purple skirt together about her legs and bends against the wind, which ruffles her dress, showing its blue lining and the pink under-robe, tosses long clusters of wistaria blossom above, and bows the reeds by the side of the yellow road. Signed, *Kiyonaga gwa.*

26 × 4½ in. (660 × 115).
Collection: Tuke.

46. WOMAN AND BOY TRAVELLING. One of a set of Elegant Twelve Pairs. A woman, wearing a broad pink straw hat, turns her head as she walks to speak to the boy who follows her from the l. with wild flowers in his hand. They are passing along the shore of a stream; in the background are thatched cottages and trees. Pink and purple in the dress have mellowed to subdued tones. Signed, *Kiyonaga gwa.* Title, in white, on a black label, *Fuzoku juni tsui.*

27 × 4⅜ in. (686 × 110).
The impression has been browned by wood-smoke.
Collection: Tuke.

47. AFTER THE BATH; MOTHER, SISTER AND CHILD. A woman, who has just bathed, seated on the ground and pulling a pale

purple wrapper over her shoulders. Behind her stands her sister in pale blue, holding a baby boy dressed in pink, whom she kisses. On the lantern above are some hardly intelligible words. No signature. Publisher, *Yeijudō.*

27¼ × 4¾ in. (692 × 120).
Collection: Tuke.

[48–50.] DIPTYCHS.

48. COOL OF THE EVENING BY THE SUMIDA RIVER. Six girls on the river bank, in two groups. Towards the l. one, who is dressed in transparent gray, with a red sash, sits on a low bench; she is seen in profile looking r. Behind the bench stands a tall girl in purple and rose holding a white fan; and on the near side of it is a maid in green and white, turning l. The other three girls are all stepping to the r. The one nearest the bench wears white with a pattern of green and a black sash; the other two walk hand-in-hand and look back to speak to the group at the l.; one is dressed in white and purple stripes with red sash, the other in diaphanous black over red and white, with dull yellow sash. A few boats are on the broad river, and on the further bank are beds of osier and quiet houses under a twilight sky of opaque gray. Signed, *Kiyonaga gwa.*

Each sheet, 14¾ × 9¾ in. (374 × 247).
In some impressions the gray in the sky, with its suggestion of falling dusk, is omitted.
Reproduced, 'Kiyonaga, Buncho,' etc. Paris, 1911, pl. 36 and 37.
Collection: Satow.

49. A 'MIAI.' The subject of this print is a *miai* or 'looking-at-each-other-meeting' arranged at any meeting-house by a go-between for a possible bridegroom and bride. The bride, in pale purple and pink, comes from the l. accompanied by a friend in black kimono, and followed by two girls, both in light-coloured dresses with black sash, and a man. At the r. the young man who is contemplating marriage sits on a bench, a pipe in his hand; he is dressed in pale purple, with outer coat of black. Behind him sits the proprietor of the eating house, smirking behind a fan. Close by, under the eaves of the house, r., stand two waitresses, looking curiously at the advancing group; one wears a pink sash and green skirt, the other is in pale purple and blue (faded). The cock and hen in the foreground are an omen of good luck. The eating-house, called *Yamato-cha,* is in the precinct of a Shintō temple. Signed, *Kiyonaga gwa.*

All the colours have paled or mellowed, the green less than the others.
Each sheet, 14¾ × 10⅛ in. (375 × 260).
Collection: Morrison.

50. THE WINDING WATER GAME, ON THE DAY OF THE DOLLS' FESTIVAL. The scene is a garden, with a house in the background, partly built out on piles in a river which flows into the r. distance among low grassy knolls. In the foreground a little procession is crossing a footbridge over a small stream which joins the river. At the r. a girl leading a child passes behind the stem of a blossoming cherry-tree. The child turns and points with one finger to the red *saké*-cup which a girl on the bridge holds up on a spread-out fan. This girl is followed by two others, one carrying a cake, the other with a *samisen* on her shoulder. Yet another, l., brings a bucket of saké. On the verandah of the house are servants carrying refreshments to a little party who are looking out over the water. Pink, purple and yellow have mellowed in the dresses, among which a black kimono tells strong; the landscape is of soft grays and greens, with pink in the blossoms. Signed, *Kiyonaga gwa.*

Each sheet, 14¾ × 9⅝ in. (374 × 245).
Collection: Satow.

[51–53.] TRIPTYCHS.

51. FESTIVAL OF THE SANNO SHRINE, KOJIMACHI. Under the tawny slope of a hill crowned by the wall of the Palace grounds, and dotted with small trees, a procession passes from r. to l. In the centre a girl, chosen for her beauty, sits enthroned on a sort of canopied platform carried by four bearers; a boy sits beside her. A second canopy follows, with a band of girl musicians moving under it; they wear a headdress of fans and peonies. Other musicians and women and children accompany the procession, which is headed by two young girls carrying a model of the Shrine. Signed, *Kiyonaga gwa.* Pink, pale purple, and yellow prevail in the dresses, with green, gray and black here and there.

Each sheet, 14¾ × 9¾ in. (375 × 250).
The impression is a little rubbed in places, and the right edge of the left-hand sheet has been torn.
Collection: Tuke.

52. A PARTY OF PLEASURE AT ENOSHIMA. A sandy beach opposite the green island, rising with steep shores across the strait. In the foreground a girl in a *kago* has just been set down on the sand; dressed in pale pink, she still reclines on the rose-coloured cushions. The bearers, a young man in blue and a woman in rose and purple, are wiping their hot cheeks; at the r. are two girls under the eaves of a shed; one dressed in white with purple pattern is seated, the other, in pale blue, standing. A maid in pale dress with purple sash crouches on the sand by the *kago*

before her mistress; a boy in a loose coat of dark red speaks to the bearer. At the l. another maid in pale dress with pale blue pattern fastens the sandal of a woman who wears a wide straw hat and a kimono of dark gray, through which the red of the underdress shows. Groups of figures stand by the water's edge, and children frolic in the waves. Across the bay, r., appears the white cone of Fuji. Signed, *Kiyonaga gwa.* Publisher, *Yeijudō.*

Each sheet, 14⅝ × 9¾ in. (371 × 247).
Reproduced, 'Kiyonaga,' etc. Paris, 1911, p. 35.
Collection: Morrison.

53. THE CHERRY BLOSSOM AT ASUKAYAMA, NEAR YEDO. Slopes of vivid fresh spring verdure, with blossoming cherry-trees scattered over the knolls. In the foreground, l., are two women, one in pale purple, the other in pale gray; the former holds by the hand a child dressed in rose-colour, to whom she points out the beauty of the trees. In the centre two girls walk together, one wearing a broad straw hat and black kimono; the other, in a dress of red and yellow stripes, holds a pipe in her hand, and looks back over her shoulder, r., where two other girls come along the slope. One of these is in black with red sash, and has a gourd full of water slung on her shoulder; the other, in red and gray, turns to exclaim at a boy who is pulling at a cherry-bough with his foot planted against the trunk of the tree. In the distance groups of people stroll about over the green mounds and hollows; one party of picnickers sit on a red mat at the edge of the hill, and a girl among them surveys with a telescope the plain of rice-fields extending r. in chequers of dark and light green. Signed, *Kiyonaga gwa.*

Each sheet, 14¾ × 9½ in. (375 × 240).
Reproduced in colour by Gookin, 'Japanese Colour Prints,' New York, 1913, p. 36.
A rare triptych. This and the preceding number are remarkable not only for beauty of impression but for exceptionally fine preservation.
Collection: Morrison.

TORII KIYOMASA (flourished in Kwansei period, 1789–1800).

Pupil of Kiyonaga. A very rare artist, about whose life nothing is known.

1. TWO COURTESANS; ONE OF A SET OF 'TEN PERFUMES OF THE GREEN HOUSES.' Two courtesans walking l., followed by three small maids. Above is the title of the series, *Seirō Jusshiko, 8th month,* and the names *Kisegawa and Segawa of Matsubaya, First Street,*

KIYONAGA. No. 48.

Yedo Chō, Yoshiwara. Signed, *Kiyomasa, humble son of Kiyonaga.* Publisher, *Tsuruya.*

9⅝ × 7 in. (242 × 177).
Collection: Bacon.

KATSUKAWA SHUNCHO (worked in Anyei, Temmei, and Kwansei periods, 1772–1800).

Though originally a pupil of Shunshō, Shunchō was soon attracted to Kiyonaga's style, which he followed with extraordinary closeness. His ordinary name was Kichizayemon; he used the signatures Bunrosai, Churinsha, Toshiyen, and Sankō. The year of his death, as of his birth, is unknown, but he is mentioned by a contemporary as still living in 1821; he had then long retired from his profession. He worked under Shunman for a time, and in his later years devoted himself, like that artist, to humorous verse.

1. THE IRIS POND. On the balconies of a tea-house projecting over water, probably at Horikiri, girls are admiring the clusters of iris growing in the pond below. Two kneel, leaning over the balcony, the nearest in a black-and-white striped dress; another stands behind them against a pillar, waving her hand. Further off, on another balcony, two girls are standing, and a third is seen within the sliding panels of the house. A background of yellow-green slopes and trees. Signed, *Shunchō gwa.* Publisher, *Sen-ichi* (Izumiya Ichibei). The fading of the blues has left a blond harmony of pale pinks, warm grays, fawn and drab.

14½ × 10 in. (370 × 250).
Part of a triptych.
Collection: Bacon.

2. TRAVELLERS ON THE HILLS. A woman in a purple and white kimono, over which is a red and yellow travelling-dress, walks toward the l. with a stick in her hand. By her side walks a girl in a blue-and-white striped dress, holding in one hand her big straw hat, in the other a bunch of flowers. A young man, a servant, comes behind, dressed in grayish-blue, with a red bundle slung in front of him and a green box behind. He holds a lighted torch made of a wick twisted round a bamboo rod. The party have just passed between two pine trees r. Beyond the ridge great volumes of vapour rise from a hollow, with green

hill tops showing on the further side. Signed, *Shunchō gwa.* Publisher, *Yeijudō.*

15¼ × 9⅞ in. (386 × 252).
Part of a triptych.
Collection: Salting.

3. COURTESANS WALKING. Two courtesans walking towards the r. followed by a third, with two *kamuro* beside them who turn their heads l. Dresses of pink and purple, with yellow and green sashes. Two dolls in a circular space above. Names of the courtesans, *Makinoto, Kanomo,* and *Konomo,* of *Chōjiya.* Signed, *Shunchō gwa.* Publisher, *Sen-ichi* (Izumiya Ichibei).

13½ × 9 in. (342 × 240).
Part of a triptych.
Collection: Hart.

4. THE CHERRY TREES OF ASUKAYAMA. Three girls moving r. on the light green grassy slope of a knoll, over which the trees, pink in blossom, are scattered. The girl in the centre, in gray with white pattern, and pink sash, has her hand on the shoulder of her friend r., who is in grayish purple, while she and the other girl at the l., also in grayish purple, hold a handkerchief between them. Signed, *Shunchō gwa.*

15 × 10 in. (380 × 255).
Part of a triptych.
Collection: Morrison.

5. COURTESANS AND ATTENDANTS. Two courtesans and two attendants walking near a gate in the Yoshiwara. Over the spiked outer fence one sees the causeway over the marshes. On a flag is *Go-chō-bun* (Group of Five Streets). Signed, *Shunchō gwa.* Publisher, *Tsuruya.* Pinks, warm yellow and green prevail in the dresses.

14½ × 9¾ in. (368 × 247).
Part of a triptych.
Collection: Morrison.

6. THE WAITRESS TAKASHIMA OHISA SEEN IN HER MIRROR. A round mirror on a black lacquer stand reflecting the face of Ohisa, who is putting *beni* (rouge) on her lips with her fingers. She is dressed in purple, pink and blue, with white patterns on the blue and the purple. Signed, *Shunchō gwa.* Above is the name of the girl.

13¼ × 9 in. (337 × 230).

Ohisa was a beautiful waitress, beloved by Utamaro. The print by that master, in which she appears with Harunobu's favourite Osen, has been already referred to under Harunobu, note to No. 31.

Collection: Morrison.

7. SUMMER EVENING ON THE SUMIDA BANK. Two women walking r. and a boy with a bundle passing them on the river bank, which is strengthened by rows of stakes. On the water are boats, and a bridge is partly seen r. Signed *Shunchō gwa.* Publisher, *Yeijudō.*

Ink-proof. 14 × 10⅜ in. (355 × 265).

Part of a triptych.

Collection: Bacon.

8. CHILD AND TORTOISES; one of a set of twelve. Interior with a child stooping forward from its mother's arms to admire two tortoises in a basin, beside which a girl is kneeling. At the r. dwarf pine, plum, and fukujusō in pots. Title, *Fuzoku juniko. Shogetsu.* (Customs of Twelve Seasons *à la Mode.* January.) Signed, *Shunchō gwa.* Publisher, *Yeijudō.* Colours: pink, slate-purple, yellow, blue, green, light red.

10¼ × 7½ in. (260 × 190).

Collection: Tuke.

9. SNOW ON THE SUMIDA BANKS. ONE OF TEN FAMOUS VIEWS IN YEDO. Three girls walking on the white bank of the river: the one in the centre has a black hood on her head, purple dress and red sash, and carries a snow-covered umbrella; her companion l. has a red and yellow striped dress; the third, at the r., is in pale blue with red sash, and holds a closed umbrella. Title, *Yedo Jisho Zekkei.* Publisher, *Yamakichi.*

9⅞ × 7¼ in. (250 × 185).

Collection: Bacon.

10. A PICNIC AT GOTENYAMA; ONE OF EIGHT VIEWS OF YEDO. Two girls and a youth getting up from a picnic on the green slopes studded with blossoming cherries, which stretch to Shinagawa Bay. One girl is tying her sash, the other taking up a kimono. Signed, *Yushido Shunchō gwa.* Title, *Yedo Hakkei. Gotenyama.*

Print in gray and black, with purple in some of the dresses and green in the grass.

9⅞ × 7¼ in. (252 × 185).

Collection: Bacon.

11. GIRLS AND LESPEDEZA. Three girls walking towards the l. on the banks of Tamagawa, where bushes of lespedeza grow. Title of set, *Shiuku Awase Shiki no Hana* (Collection of superior poems on Flowers of Four Seasons). Signed, *Shunchō gwa.* Poem, *The lespedeza will not spill the drops of dew that linger on its leaves, so softly it sways to and fro.*

Print in black and gray. 10 × 7½ in. (255 × 190).
Collection: Bacon.

12. THREE GIRLS: ONE OF A SET OF THE FIVE FESTIVALS. Three girls passing the corner of a verandah from the l., and talking together. Signed, *Shunchō gwa.* Chinese poem, *How lazy servants get with long peace all the year, when on grass and tree spring imperceptibly glides into autumn.* Title of set, *Gosetsu Asobi.*

Print in gray and black. 10 × 7⅛ in. (252 × 182).
Collection: Bacon.

13. GIRLS IN A YOSHIWARA TEA-HOUSE. Four girls and a young maid servant in a room with a view looking over fields to the Sumida river. One of the girls, in the centre, kneels on the ground and tries to detain a companion, holding out a cup of saké. She is dressed in a dull green stripe, the girl behind her in a mauve stripe, the two at the r. and the l. are both in pink, spotted white with a pattern of blossom. Signed, *Shunchō gwa.* Publisher, *Sen-ichi.*

14⅞ × 10 in. (377 × 255).
Part of a triptych.
Collection: Bacon.

14. GIRLS IN A YOSHIWARA TEA-HOUSE. Another impression of the preceding, with rather brighter colouring.

14½ × 9¾ in. (367 × 246).
Collection: Morrison.

15. DAIKOKU AND EBISU AS MANZAI DANCERS. Ebisu with a fan and Daikoku with his magic mallet dancing before two Chinese boys. New Year decorations hang on a cord above. Signed, *Shunchō gwa.* Tones of tawny yellow, warm gray, and dull red.

9 × 7 in. (240 × 180).
Collection: Tuke.

[16–20]. HASHIRAKAKÉ; PILLAR-PRINTS.

16. AT THE FISHMONGER'S. A girl with a dish in her hand standing over a fishmonger who is slicing a *katsuwo* fish on a wooden stool. A knife and radish lie in a shallow bucket beside him. The girl is in purple and pink; the man wears a single garment of blue and white. Signed, *Shunchō gwa.* Publisher, *Iwatoya.*

24 × 4½ in. (610 × 115).
Collection: Tuke.

17. GIRL BY A SACRED PINE. A girl standing just outside the enclosure fencing a sacred pine-tree, hung with paper offerings. She looks up, about to open her umbrella. On the fence are hung votive tablets and a lantern partly seen inscribed with three characters, the lowest of which is *Matsu,* pine. Purple, blue, and red have mellowed to soft tones. Signed, *Shunchō gwa.* Publisher, *Yeiyudō* (not *Yeijudō*).

27½ × 4⅞ in. (693 × 125).
Collection: Tuke.

18. THE FRAILTY OF KUME-NO-SENNIN. A washerwoman in a blue flower-patterned dress with black sash, treading clothes in the water as she stands on the green bank of a stream, with her pink underrobe pulled up about her legs. From the sky the Sennin is seen falling. Signed, *Shunchō gwa.*

27½ × 4¾ in. (700 × 120).
Reproduced, 'Kiyonaga, Bunchō, Sharaku,' pl. 50.
For the subject see note on Kiyohiro, No. 12.
Collection: Morrison.

19. THE SURPRISE VISIT. A girl sitting on the floor of her room and reading over the letter she has just written to her lover. Leaning on the window-sill without, the lover, unseen by her, looks down on her and reads what she has written. On the floor are writing materials, scissors, and the roll from which she has cut the paper for her letter. Signed, *Shunchō gwa.* There is little colour but shades of gray and purple.

27 × 4¾ in. (685 × 120).
Collection: Morrison.

20. COURTESAN AND LOVER. A courtesan in pale gray-blue standing and looking down on a youth in a striped dress who sits on a mat upon the floor leaning on a pink cushion; on a screen behind him hangs a

purple white-spotted kimono: and through the window appears the sea. Signed, *Shunchō gwa.*

27 × 4½ in. (687 × 115).
Collection: Hart.

[21–22.] DIPTYCHS.

21. THE SEVEN SAGES OF THE BAMBOO GROVE REPRESENTED BY WOMEN. A group of women of different classes, representing the Seven Sages. They stand grouped in a garden about two small clumps of slender green-stemmed bamboos. In the background a stream flows down between two yellow mounds, and at the r. is the entrance to a house, planted about with tall bamboo hedges. From r. to l. the women are: a girl of the lower class in pale orange and pink, speaking to a little maid who is in pink and white; a waitress with black and white sash over green skirt; a married woman of the middle class, a tall figure in gray with pale red sash; a girl of the upper class in pale (faded) purple with long sleeves reaching almost to the ground; a courtesan with a patterned black kimono over white, spotted with pink; a geisha girl in brick-red with pink sash, reading a letter; and a woman in black and white stripes, whose office is to usher guests into a tea-house, with a young girl beside her carrying a samisen. Signed, *Shunchō gwa.* Publisher, *Yeijudō.*

Each sheet 14½ × 9½ in. (368 × 243).
Reproduced, Catalogue of Fine Art Society's Exhibition, 1909, p. 40.
Purchased 1910.

22. A PICNIC PARTY. A party of girls in a garden surrounded by low green hills. At the l. three are moving up a grassy slope, the middle one in black, her companions in pink and white; two others following them cross a little bridge over winding water; a small maid trips behind, speaking as she goes to a tall woman under a lantern. These four figures are all in pale pinks and purples, with a little green. Signed, *Shunchō gwa.* Publisher, *Sen-ichi.*

Each sheet 14 × 9⅜ in. (357 × 240).
Probably part of a triptych. A good impression, rubbed and damaged in parts.
Collection: Bacon.

TRIPTYCH.

23. DOLLS' FESTIVAL IN A DAIMIO'S HOUSE. The verandah of a house looking out on a garden, where the green knolls are dotted with

blossoming trees. At the r. a servant in a squatting posture, dressed in green and red, speaks to a lady who stands by a screen dressed in red with thin yellow stripe. Behind these are two girls, one of whom comes from behind the paper shutters. In the centre a young girl comes from the l. dressed in pale red and pink and carrying clams on a tray; a girl leans over the verandah-rail in pale dress with red sash, and a companion bends over her, dressed in (faded) purple. Projecting at an angle into the garden is another verandah on which two ladies admire the blossom. At the l. a girl in black brings sprays of peach-bloom on a tray; another girl, in green, is moving l., and a third in pink comes from behind the paper shutter. On a slope in the garden beyond is a man standing on the verandah of another wing of the house. Signed, *Shunchō gwa.* Publisher, *Sen-ichi.*

Each sheet 14¾ × 9¾ in. (375 × 247).
Collection: Satow.

SHUNCHO AND SHUNYEI.

1. ICHIKAWA DANJURO IN PRIVATE LIFE; ONE OF A SET. The actor, dressed in black, with a striped outer *kimono,* sits r. by a low table, writing-brush in hand. He has just written a poem, which a courtesan, standing l., is reading. She is dressed in purple, with blue water-fall design. Her little maid in the foreground, dressed in pink, fans the charcoal fire in a brazier. Yellow background. At the r. is the signature *Shunyei gwa,* at the l. *Shunchō gwa.* Publisher, *Tsutaya.*

12⅞ × 9 in. (328 × 230).
Cf. the similar prints by Kiyonaga, Nos. 16 and 17. An example of the practice, not uncommon with the Japanese, of two artists collaborating in a single print.
Purchased June 1910.

SHUNCHO AND UTAMARO.

1. TWO GIRLS DANCING AT THE NEW YEAR. A girl in a pale orange-red dress dances to the tune of a *tsuzumi* which she holds in her hands and plays. Another girl, in green, blue, and pink, with pale orange sash, beats time with her fan. At the r. are New Year decorations. The first figure is by Utamaro, the second by Shunchō. Verses above on the yellow ground: (1) *Now go on to sing the song of 'Sampoyen,' that tells of the young water, in the air of Matsu no Tayū* (chief dancer of Manzai).

By Kawakishi Shōyen. (2) *O beautiful Kasuga meadows, where the dandelions bloom, you look so cushion-soft, one might sleep on the fair fresh green. By Yōsōan.* Signed at r. *Utamaro gwa,* and at l. *Shunchō gwa.* Publisher, *Tsutaya.*

14⅝ × 9¾ in. (373 × 250).

Here Shunchō is found collaborating with Utamaro, at a date which is probably a little later than 1790.

Purchased 1908.

KATSUKAWA SHUNZAN (worked about 1780–1800).

Nothing is known of Shunzan's biography, except that he was a pupil of Shunshō and of Shunyei. After working in the style of the Katsukawa school he fell, like Shunchō, under the influence of Kiyonaga, and followed his manner very closely.

1. ACTOR AS TOY SELLER. An actor as a travelling pedlar, in a dress of variegated pattern, violet, pink, green, and orange, with gaiters and gauntlets, carrying a kind of besom hung with small toys. Behind is a pine-tree and a verandah, the red *tan* of which contrasts with the yellow ground and yellow blind above. Signed, *Shunzan gwa.*

12¾ × 6 in. (325 × 152).

An early print, entirely in the Katsukawa manner, which the artist still follows in the heroic subjects of the next three numbers.

Collection: Morrison.

2. SASAKI TAKATSUNA AT THE UJI RIVER. The warrior in armour on a white horse with drawn sword about to plunge into the river. The horse's trappings are pale red; dress and armour are pale green, blue-green, and red. Blue has gone from the water. Above is the name, *Sasaki Shiro Takatsuna.* Signed, *Katsukawa Shunzan gwa.* Publisher, *Mikawaya.*

12½ × 9⅞ in. (368 × 250).

See note on Shunshō, No. 81.

Collection: Morrison.

3. THE HERO HACHIMANTARO IN BATTLE. Mounted on his horse, he has just flung from him an enemy, who sprawls upon the ground. Inscribed *Hachimantaro Minamoto no Yoshiiye.* Signed, *Katsukawa Shunzan gwa.* Publisher, *Mikawaya.*

Bright rose, pale pink, purple and yellow are the prevailing colours, with some green and reddish-brown. 14½ × 10¼ in. (370 × 260).

Minamoto no Yoshiiye was the eldest son of Yoriyoshi. Shortly before his birth his father dreamed that the god Hachiman presented him with a sword, and the child was named Hachimantaro or the Young Hachiman.

Collection: Hart.

4. THE FIGHT ON GOJO BRIDGE. The giant Benkei, in green armour over a red and purple dress, stands on the bridge grasping his halberd with both hands, but baffled by the agility of the boy Yoshitsuné, dressed in green and red, who thrusts his battle-fan in his face. A green willow hangs l. over the blue water. Inscribed, *Onzoshi Ushiwakamaru and Musashibō Benkei.* Signed, *Katsu Shunzan gwa.* Publisher, *Mikawaya.*

14¾ × 9¾ in. (375 × 250).

Ushiwakamaru was the name borne by Yoshitsuné as a boy. 'Onzoshi' is honorific.

Collection: Hart.

5. BOYS IN THE TREASURE-BOAT. Three boys holding a cord tied round them to symbolise a boat, while a kakemono of Fukurokujiu, hung upon a broom, which one of them lifts up, does duty for a mast and sail. Pink, green, purple, and blue in the dresses. A bush of lespedeza shows dark leaves and pink flowers at the corner of a house r.; at the l. is a tree-stem. Title, *Yabase no Ki-han* (Return of Sailing-Boats to Yabase). Signed, *Shunzan gwa.* Publisher, *Yeijudō.*

10 × 7⅜ in. (253 × 187).

The Takarabune or Treasure-Boat of the Seven Gods of Good Fortune, already described (Kiyonobu, No. 5, and Harunobu, No. 40) is here adapted to a version of one of the Eight Views of Omi.

Collection: Morrison.

6. A GIRL WITH A SERVANT ON THE BANKS OF THE YODO; No. 8 OF A SET OF TEN ATTITUDES. A girl in striped rose and white dress standing with her maid, who carries a basket full of lotus-leaves, under a willow on the bank of the blue Yodo. The maid wears a green and white stripe, with pink sash. Title, *Jittai no dai. Hachi.* Verse: *From my lone house I wander to the slopes of Katano, and cushioned on the long grass sit watching the moonbeams on the sands of Yodo stream.* Signed, *Shunzan gwa.* Publisher, *Yeijudō.*

8¾ × 6¼ in. (220 × 160).

In this and the following prints the artist has passed completely under the influence of Kiyonaga.

Collection: Bacon.

7. GIRLS AS PILGRIMS; PART OF A SET OF A 'NIWAKA PROCESSION.' Three geisha girls dressed as pilgrims, each with a long box containing an image of Kwannon, the Goddess of Pity, at her back, a staff (*shakujo*) in her hand and a small gong tied at her waist. A small girl dances in front of them. Names of girls above. Title, *Seirō Niwaka Zensei Asobi. Onna Rokugai.* (Glorious Niwaka of the Green Houses. Pilgrims played by women.) Signed, *Shunzan gwa.* Publisher, *Yeijudō.*

10 × 7¼ in. (255 × 185).

The Niwaka is a burlesque procession of girls in the Yoshiwara, masquerading in various ways.

Collection: Bacon.

8. GIRLS AS BALLAD-SELLERS, YOMI-URI: PART OF THE SAME SET AS THE LAST. A group of four girls dressed in purple, pink, and green, wearing conical green straw hats, and holding ballads in their hands. Names of girls above and title of set. Signed, *Shunzan gwa.* Publisher, *Yeijudo.*

10 × 7¼ in. (255 × 185).

Collection: Bacon.

9. GIRLS AS KASAI NENBUTSU DANCERS: PART OF THE SAME SET. Six girls in a circle dancing and striking small gongs with hammers. One is in blue, the rest in white with pink and purple pattern. Names of girls above and title of set. Signed, *Shunzan gwa.* Publisher, *Yeijudō.*

9⅞ × 7½ in. (250 × 190).

The girls are imitating the Nenbutsu dance performed by villagers of Kasai near Yedo.

Collection: Bacon.

10. GIRLS AS NENBUTSU DANCERS. Unfinished ink-proof of the last print. Only part of the title has been cut on the block.

10⅝ × 7⅞ in. (270 × 200).

An ink-proof in this unfinished state is a great rarity.

Collection: Bacon.

11. THE BRIDGE OF SETA; ONE OF OMI HAKKEI. Three girls standing on a verandah which overlooks the lake of Omi, spanned in the distance by the long Seta bridge. The girl at the l. looks away over the water: she is in a striped yellow dress with red sash. The other two

girls are talking together: the one at the r. wears purple over rose-red, with green sash; the one in the centre has a black dress with rose-red sash, and carries in her hand an arrow with a letter fastened to it, called *yabumi*. Signed, *Shunzan gwa*. Publisher, *Yeijudō*.

14⅛ × 9⅞ in. (360 × 250).
Collection: Salting.

12. THE PILGRIMAGE TO ISE: PART OF A TRIPTYCH. A lady riding a white horse, with a child in a square panier at either side. All are dressed in pink and purple, but the lady has on an outer kimono of black. A servant leads the horse by a rope bridle towards the l., and another servant in the foreground, dressed in yellow and purple, is tying her sandal. The lady, holding her hand to her wide hat, is admiring the view. Steep yellow slopes in the background, with clumps of trees, enclose a valley is which picnic-parties are seen. Signed, *Shunzan gwa*. Publisher, *Yeijudō*.

15 × 9½ in. (380 × 242).
This is the central part of a beautiful triptych completed at the r. by figures at an inn-door and at the l. by a view over the sea and the rocks of Isé with bathers in the water.
Collection: Morrison.

13. NIWAKA PROCESSION IN THE YOSHIWARA: PART OF A TRIPTYCH. Three pairs of girls advancing under a banner; the first pair carry long trumpets (*rappa*), the second play fiddles (*kokiu*), the third flutes (*yokobuye*). They wear conical green hats with wide brims and two feathers at the top, and short capes, supposed to suggest Korean dress. Pink and purple predominate in the dresses; black, green, and yellow also occur. Names of girls above and title *Shin Yoshiwara Niwaka Zensei asobi Tojin Bayashi* (Foreign, *i.e.* Chinese or Korean, Concert in the glorious play of the Niwaka in New Yoshiwara). Signed, *Shunzan gwa*. Publisher, *Yeijudō*.

14½ × 10 in. (368 × 254).
Collection: Morrison.

14. THE NIWAKA PROCESSION: PART OF THE SAME TRIPTYCH. A girl dressed as a young prince, in green, rose-red, and purple, is riding a sham horse (performed by two men). On each side walk two girls in purple and green, holding lanterns, and behind come

two men in gray with round black hats, and holding ensigns. A little girl holds the bridle of the horse. Names of girls above, and the same title as on the last print. *Set of Three: Last part.* Signed, *Shunzan gwa.* Publisher, *Yeijudō.*

14¾ × 10 in. (375 × 254).

The dresses again are of a conventional Korean or Chinese type. The central sheet of the triptych would come between Nos. 12 and 13.

Collection: Bacon.

15. ON THE BANKS OF THE YODO. Ink proof of the central sheet of the triptych described below, No. 16.

14⅛ × 10¼ in. (360 × 260).

Collection: Bacon.

HASHIRAKAKÉ.

16. THE FIGHT ON GOJO BRIDGE. Benkei with a long spear endeavouring to ward off the attack of Ushiwaka, who with a prodigious leap in the air has alighted on the parapet of the bridge. Unsigned.

27 × 4⅝ in. (685 × 117).

Collection: Hart.

TRIPTYCH.

17. ON THE BANKS OF THE YODO; PILGRIMS TO THE SHRINE OF HACHIMAN. Scene on the green river bank looking over the water, with the stone ramparts of Osaka Castle and a water-wheel on the opposite shore l., and hills in the distance, masked by rosy-cloud. Along the bank in the foreground, past two pine-trees, move a party of men and women, among whom two boys are towing a boat on the river. Three other boats are also passing. The dresses are pink and purple relieved by a little green and gray. Title on r. sheet, *Set of three. Picture of people on the way to Yodogawa shrine of Hachiman for worship.* Signed, *Shunzan gwa.* Publisher, *Yeijudō.*

Each sheet, 14 × 9¼ in. (356 × 235).

A good impression, though rubbed and damaged across the middle, where the water is.

All the people in this print belong to the merchant class. There was no daimio and no samurai in Osaka. The place was so big that a daimio might have been dangerous to the Tokugawa government; hence it was placed not under a daimio's rule but directly under the administration of the Shōgun.

Collection: Bacon.

KUBO SHUNMAN (b. 1757; d. 1820).

Shunman's personal name was Yasubei; his family name was Kubota, which he shortened to Kubo. He was born in Yedo, and studied painting under two obscure masters, Nahiko and Riōtai. He was given the name Shunman, but soon changed the character for the 'Shun,' so as not to be reckoned of Shunshō's school. He learnt the Ukiyo-yé style from Shigemasa, but was more influenced by Kiyonaga. He made many designs for *surimono*. Like Kitawo Masanobu, he was a distinguished writer, and was famous for his light verse and satires. He used the pen-name Shōsadō, in allusion to his skill in writing with the left hand. Towards 1790 he devoted himself almost exclusively to literature.

1. UJI NO CHA-TSUMI: TEA-GATHERERS AT UJI. Two girls, each carrying a basket full of tea-leaves, standing together; one of them wears a wide hat. At a little distance r. two women are busy picking from the bushes. Above mist a range of hills rises against the horizon. Signed, *Kubo Shunman gwa.* Seal, *Shunman.* A print in tones of gray and black, relieved by a little purple and the pale dull yellow of leaves and grass.

13 × 9 in. (330 × 230).
Part of a triptych.
Collection: Bacon.

2. GIRLS IN A TEMPLE VERANDAH. Three girls, one with a bunch of iris flowers in her hand, standing in the verandah of a temple. The third girl, r., has a black kimono; the dresses of the others have mellowed from pale blue and purple, the sashes from purple and rose-red. Under the eaves are hung votive tablets, some with verses on them, and a picture by Hanabusa Ippō. Outside is a green garden and chequered rice fields beyond. Signed, *Shunman gwa.* Publisher, *Yeijudō.*

15 × 10 in. (380 × 255).
Collection: Morrison.

3. RICE-PLANT AND FUKI; SURIMONO. Stalks of rice and a few heads of the vegetable called *fuki* (nardosmia japonica). Above is a verse by Sho-in on gathering rice and fuki in the old spring days from the fields where now palaces stand in Yedo. The red fan-shaped seal is the seal made by Shunman for a society of verse writers who called themselves *Kasumiren*—that is, *Company of the Mist.*

8¼ × 7¼ in. (208 × 185).
Collection: Bacon.

4. OFFERING SAKE ON THE DAY OF THE SEVEN HERBS OF SPRING; SURIMONO. A girl, in dull purple dress, bruising and chopping herbs on a low bench; near her another girl, in pale green, is lifting saké on a tray, about to place it with the other new year offerings of pine, crayfish, and rice dumplings. Verse: *In Settsu province on this one day they cease from beating clothes in the waters of Tamagawa.* Signed, *Shōsadō Shunman gwa.* Seal, *Shunman.* Dated 1798 (cyclical date).

5¼ × 7¼ in. (134 × 181).

Seven green herbs (Nana Kusa) are chopped up and cooked on the seventh day of the first month, as a charm against devils and diseases. These spring herbs are to be distinguished from the seven herbs of autumn, which are seven flowers associated together by tradition.

Collection: Tuke.

5. GIRLS WATCHING THE MOON ON THE RIVER; SURIMONO. Two girls on a stream's bank near a blossoming plum-tree watching the moon's reflection. Dresses of pale purple and red-and-white stripe. Verse by *Hakutotei Riushi of Omi.*

Beautiful through fields
Sparkle, crystal stream!
Yet when fairy spring
Flushes all with rose,
Haply shall thy crystal seem
Jewel rarer, mirroring
In thy wave (who knows?)
A white ankle's gleam.

Signed, *Shōsadō Shunman gwa.* Dated 1798.

5⅜ × 7⅛ in. (138 × 182).

In the original poem there is a play on the word *hagi*, which means both 'leg' and 'lespedeza.'

Collection: Tuke.

6. A MEETING BY THE ROADSIDE; SURIMONO. A pedlar, carrying bundles on a stick over his shoulder, talks to a woman who is travelling on the road by a brook. At the r. is a hedge and a tree with a nightingale on a branch of it. Delicate tones of green and brownish purple. Seal, *Shunman.* Dated, *the year of the Horse* (1798). Specimen verse by *Hakurikwan: O nightingale, dearer to you than the mountain is the plum-tree bough in the valley.*

4 × 7⅜ in. (102 × 187).

Collection: Tuke.

7. COOLIES ON THE ROAD; SURIMONO. Three coolies carrying bundles. They are dressed in gray, greenish yellow, and purplish brown. Signed, *Shō-sadō gwa.* Two verses: (1) *As this last day of the old year to the first day of the new, so near is my heart to your heart.* By *Genjiuan.* (2) *Just as the street pedlars cried 'Fan! Fan!' in the morning air, a wind came, soft with the first breath of spring.* By *Karabashi.*

4 × 7¼ in. (102 × 185).
Collection: Tuke.

8. A MERRY GAME; SURIMONO. Two courtesans and a little maid playing battledore and shuttlecock. A geisha girl and a boy running up from the l. intervene in the game, the boy using a red lacquer tray for a battledore. Yellow, olive, red, and purple in the dresses. Signed, *Shōsadō gwa.* Specimen verse: *The glee of the children with their shuttlecocks and tray is the youngest of spring's young things.*

9¾ × 9⅞ in. (247 × 250).
Collection: Tuke.

9. A DAIMIO'S BARGE OFF THE COAST OF MIYO; SURIMONO. A daimio's barge, black and red, with metal ornamentation, being towed by a boat of ten rowers along the coast of Miyo, in the province of Totomi. On the barge are a number of women. A flat tongue of land covered with blue-gray pines juts out into the white sea. Ripples are printed blind on the paper. Signed, *Shōsadō.* Seal, *Shunman.* Above is a series of poems on calm sea, spring fishing, and similar themes. Specimen verse: *Through the many-coloured haze of Imagire dimly looms the bridge of Hamada.* By *Senkoan.* Dated, *4th Year of Bunkwa* (1807).

7⅞ × 10⅞ in. (200 × 276).
Silver and gold are used in the printing.
Collection: Morrison.

10. THE TOILET OF 'WHITE DEW'; SURIMONO. A round mirror, reflecting the face of the courtesan Shiratsuyu (White Dew), on a black lacquer toilet-box, on which are combs, hairpins, pots of rouge and of white powder, and crape decorations for the forehead. Seal, *Shunman.* Dated *the year of the Dragon* (probably 1808). Verse by *Kishinoya: White Dew in the spring has no leisure for her toilet, so many wooers besiege her; it is like the morning drops on the bamboo: shake them off, they are there again at once.*

5½ × 7½ in. (140 × 190).
Collection: Morrison.

HASHIRAKAKÉ.

11. GIRLS UNDER A MAPLE TREE. Two girls, one standing, the other sitting, under a red maple. They are dressed in gray, with pale purple sashes. Signed, *Kubo Shunman.* Publisher, *Wakasaya.*

$24\frac{5}{8} \times 4\frac{1}{2}$ in. (625 × 155).
Collection: Morrison.

DIPTYCH.

12. KIOKUSUI, THE WINDING WATER GAME. On the fresh green banks of a winding brook, which ripples down a valley, are trees in blossom, and beside the water on both banks are merrymakers writing poems. In the foreground r., two girls sit together on a brown mat, composing, while a third ties her poem to the flowering branch above; near them a youth reads a poem already attached to a tree on the other side of the brook. At the foot of the tree a girl is setting a saké cup afloat in the water. Further up the stream a maid speaks to two men sitting on a red mat, with a row of saké cups in front of them. Two other figures, a woman and a man with a tray, are passing to the l. on the further bank. Dresses of (faded) purple, striped red and yellow, gray, black and yellow stripe, purple and rose. Signed, *Kubo Shunman gwa.* Chinese lines above: *Though there be no music, Kiokusui is enough to amuse one and all.* Written by *Segawa Rōkō* (pen-name of Kikunojō, the famous actor). Also a Japanese verse: *The drinker makes the mouths of the dumb flowers to speak; even the water flushes with the rosiness of spring* (the reflection of pink blossom and red cups).

Each sheet, $14\frac{3}{4} \times 10$ in. (375 × 255).
Part of a triptych.
The Winding Water Game is of Chinese origin. Saké cups are set afloat on a stream, and the players, stationed along the bank, have each to compose a poem before his cup passes him or go without drinking. 'Speaking flowers' is a common metaphor for fair women.
Collection: Bacon.

[13–14.] LARGE SURIMONO.

13. KINTOKI AND HIS YAMA-UBA. Kintoki kneeling on the wild boar he has killed, and crying in triumph to his foster-mother, who sits near on a rock with long loose hair. Behind them a torrent plunges. Print in gray, with faint tones of colour. Seal, *Shunman.* At the l. a set of poems on spring. Specimen: *With the first days of spring even the wild*

Yama-uba uses the plum-blossom perfume; and this morning she salutes the spring's arrival in this dynasty's happy reign. By *Rokujiyen Tari-o.*

Imp., 8 × 21¾ in. (205 × 355).

Kintoki or Kintaro, the strong boy who was lost as a child by his mother and brought up by the wild mountain-nurse Yamauba, till he attained a superhuman strength, is a favourite subject of the Ukiyoyé artists. Cf. note on Shunshō, No. 49 (p. 86).

Collection: Tuke.

14. THE RETURN OF THE WILD GEESE. A bush of lespedeza, with bluish leaves and pink flowers, on the bank of a rippling stream. All beyond is mist, above which rises a cluster of green and gray rounded hills and the full silver moon; across the sky comes a flock of wild geese. Seal, *Shunman.* Verse by *Tachibana-no-Hanazane: I hear your first cry, O wild geese. Have you then abandoned the flowers of the spring and returned, or did you come to behold the moon?* Dated 1817, 9th month.

Imp., 8½ × 21⅞ in. (208 × 556).

The verse is on the half of the sheet which is folded, and not included in the above measurements.

Collection: Tuke.

[15–17.] TRIPTYCHS.

15. GIRLS ON A TEA-HOUSE BALCONY. A group of girls on a balcony listening to one of their number who plays on the samisen. Two girls stand by the player holding a book between them, and at the r. are two others, one seated and one standing; at the l. sit two girls, one holding out her cup to a maid who carries a saké-pot, the other playing *ken* with the girl who is at the extreme right. In the background is seen the Yoshiwara Bank, a raised causeway leading to the Yoshiwara. A print in tones of gray, with a little purple, pale blue, pale yellow and green. Signed, *Kubo Shunman gwa.*

Each sheet, 12½ × 8⅞ in. (320 × 225).

Collection: Bacon.

16. NIGHT SCENE: GOING HOME FROM A PARTY. The scene is a road at the corner of a tea-house garden. Willow and blossoming cherry overhang the spiked wall of the garden. At a side-gate r., a lady and her maid are starting home, the maid carrying a lantern. As they start, they meet the maid of the tea-house carrying a basket of fish. In the

centre a man in a spotted kimono is followed by a woman and a child. They are preceded l. by two geisha girls, attended by a man-servant with a big lantern. Above the garden fence appears the house, and in an upper room, sitting in soft candle-light, one sees a *Sōsho*, or poetry-teacher, with shaven head, listening to a man who reads from a book; another man and a girl are also in the room. Signed, *Kubo Shunman gwa.* Engraver, *Fuji Kazu-moné.* Publisher, *Fushizen.*

Each sheet, 15 × 10¼ in. (380 × 260).

This print is remarkable for its peculiar use of colour. It is designed in gray and black, with sparse gleams of colour, like No. 17 and like other prints of the period, both by Shunman and others; but here the choice of the coloured parts, instead of being determined solely by decorative effect, is made to depend on the spaces illuminated by lanterns or candles. Thus the lantern at the garden gate, sending rays into the shadow, discovers a soft pink in the cherry-blossoms overhead, and purple stripes on the girl's dress, and red on the fish in the servant's basket. In the light of the other lantern l. one sees that the man wears a green and the geisha a rose-red dress; while in the upper room of the house the floor glows yellow, and pink, green and purple appear in the dresses. At the same time there is no attempt to represent the reality of darkness, which has to be inferred, as usual, from the presence of the lanterns. In precisely the same way Harunobu makes a girl looking at the shadow of herself and her umbrella, though that is the only shadow in the print. The charm of visible effect, the hint of happy pattern, was the motive in each case; it was a caprice that amused the artist. To regard such prints as gropings after naturalism would be a stupidity.

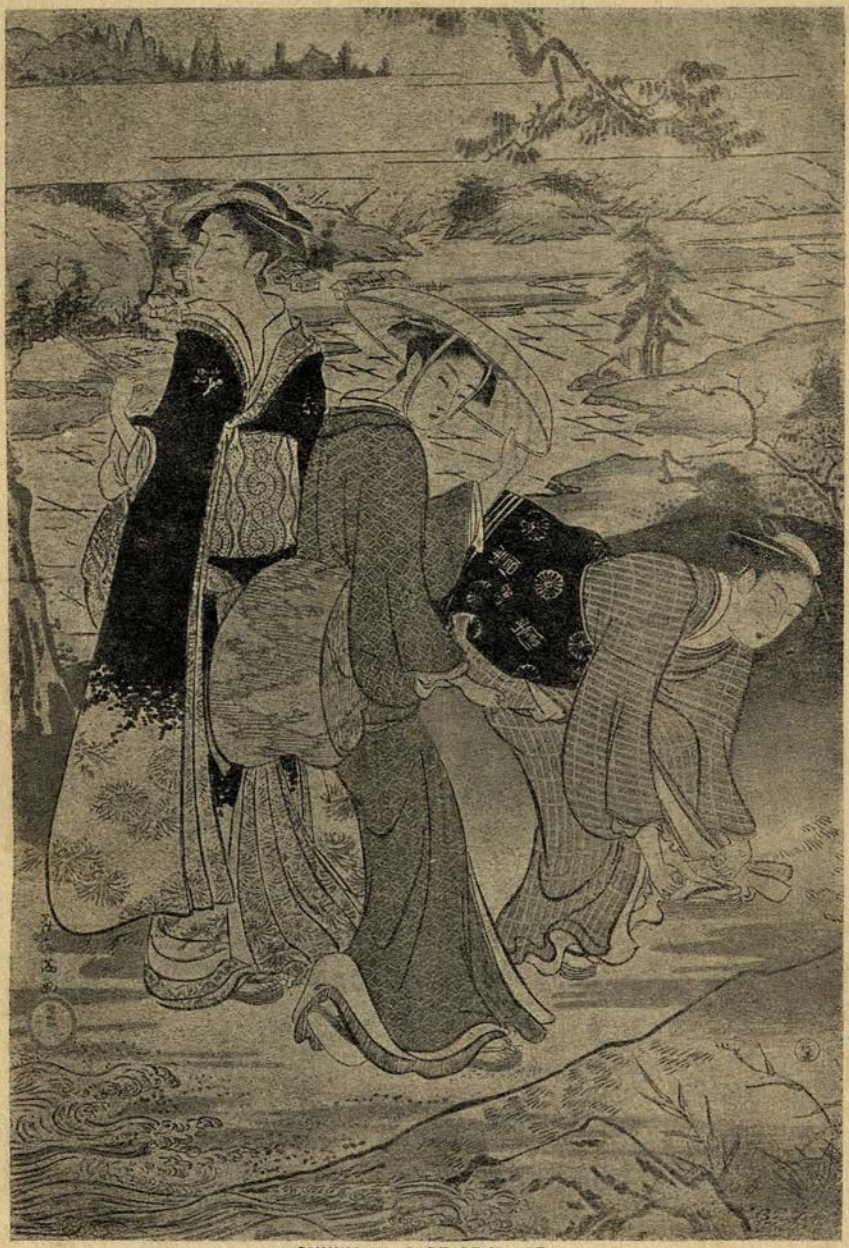
Purchased 1910.

17. THE TAMAGAWA; part of a six-sheet composition. The three subjects here combined in one design are, from r. to l., 'Tōi no Tamagawa,' 'Chidori no Tamagawa,' and 'Koya no Tamagawa.' In the first, two girls sit on a mat opposite each other and beat cloth with a kind of mallet, the cloth being wound round a roller. Two other girls stand by on the bank of the winding stream. A shower slants across an old pine tree l.

In the second sheet two girls, with hair unbound and with straw aprons, one of them carrying a yoke of salt-buckets, meet another girl who has a tobacco-pipe in her hand. There is a thatched building in the background, and overheard *chidori* (plovers) are flying.

In the third sheet three girls have just crossed a stream; one stoops to tie her sandal, another holds her wide straw hat by the brim, the third looks back to companions (unseen) who are still crossing. In the distance is the mountain temple of Koyasan.

Each sheet is signed, *Shunman gwa.* Seal, *Shunman.* Publisher, *Fushizen.* The print is in gray and black, with a pale olive-green in the landscape (printed in places over gray). Touches of pink, in the hat-strings of the girl with the big hat and in the leaves of a maple growing by the



SHUNMAN PART OF No, 17.

pine tree, relieve the sober tones. A faint warm yellow and a very pale pink are also used here and there.

Sheets 1 and 2, 14½ × 9¾ in. (370 × 250).
Purchased 1912.
Sheet 3, 15 × 10⅛ in. (383 × 256).
Collection: Salting.

SHUNKO II.

Pupil of Shunyei. The 'kō' of this artist's name is written with a different character from that used by Shunshō's pupil, as well as from that used by Shunsen when he adopted this name. Nothing is known of his life.

1. SUNRISE AT ENOSHIMA. A view of the wooded island, with the red sun rising over the sea l. and Fuji r. In the r. foreground are cottages from which groups of people are crossing to the island over the path left dry at low tide. The only colours used are green, yellow, pink and pale blue. On the r. margin is the inscription *Ukiyé picture of Enoshima, Sagami Province. Shunkō gwa.* Publisher, *Maruya Jimpachi.*

9 × 13⅝ in. (230 × 346).
Collection: Morrison.

ANGUISAI YENCHI.

Biography unknown. According to the Hayashi catalogue, he was probably a pupil of Shunshō. But he worked under the influence of Kiyonaga.

1. FORDING A STREAM IN THE PROVINCE OF YAMASHIRO; one of the 'Elegant Six Tamagawa.' A youth in a striped dress with black outer kimono wading across the stream, and a girl in black with red sash stepping into the blue water to accompany him. On the bank are flowering bushes of the *Yamabuki* (yellow rose, *kerria japonica*). Signed *Yenchi gwa.* Verse by *Moriguchi Hanamaru. The yellow rose is a fountain spraying gold without end above that water of golden clearness, the water of Tamagawa in Ide.* Title on tablet *Furiu Roku Tamagawa. Yamashiro.*

8¾ × 6¼ in. (222 × 158).
Collection: Tuke.

2. GIRLS BY A MOONLIT STREAM IN THE PROVINCE OF OMI; one of the same set. Two girls, one dressed in black and pink, standing, the other, in green with white spots, squatting, on the bank of a blue stream; bushes of red-flowering lespedeza on the banks, and a full moon in the sky. Signed *Yenchi gwa.* Verse, unintelligible in translation, by Musen Hoshi. Title *Furiu Roku Tamagawa. Omi.*

$8\frac{1}{2} \times 6\frac{1}{4}$ in. (222 × 158).
Collection: Tuke.

3. BLEACHING CLOTH IN A STREAM IN THE PROVINCE OF MUSASHI; one of the same set. Two women on the bank of a stream bleaching cloth in the water. One is dressed in red and yellow with blue apron and green-and-white sash, the other in pink and white stripes and blue apron. Verse by *Sakazuki Beijin. We bleach the cotton cloth that looks like white-streaming banners at the fountain head of Tamagawa.* Title *Furiu Roku Tamagawa. Musashi.*

$8\frac{3}{4} \times 6\frac{1}{4}$ in. (222 × 160).
Collection: Tuke.

BANRI.

Biography unknown. Worked under the influence of Kiyonaga.

1. SAILING HOME TO OHASHI: ONE OF THE EIGHT VIEWS OF NAKAZU. Two geisha girls, one standing, one sitting, on the verandah of a restaurant called Izutsuya on a little island in the Sumida; a few boats are on the broad blue river, and the bridge called Ohashi is seen at the l. The standing girl is in purple with black sash, the other in blue and white with red sash. Signed *Banri gwa.* Title of series *Nakazu Hakkei.*

$8\frac{1}{2} \times 6\frac{5}{8}$ in. (215 × 168).
Collection: Hart.

BANKI I.

This Banki, about whom nothing is known, signed his name with different characters from those used by Banki the Second. He seems to have worked under the influence of Shunshō and of Kiyonaga.

1. KAGESUYÉ IN BATTLE. The warrior, with one foot planted on a tree trunk, brandishes his sword. His armour is green and red, his

dress a cold violet. At his back he has a flowering plum-branch fastened to his armour; his helmet lies on the green ground. Signed *Banki gwa.*

10⅜ × 7½ in. (263 × 192).

At the battle of the forest of Ikuta, Kagesuyé fastened a flowering plum-branch on his armour before rushing in the fray. He lost his helmet and was nearly killed, but was rescued by his father Kagetoki. Kagesuyé is one of the two warriors who forded the Uji river. See note on Shunshō, No. 81.

Collection: Morrison.

RIU-UNSAI.

Biography unknown. Worked under the influence of Kiyonaga.

SURIMONO.

1. A GIRL HANGING A TANZAKU ON A PLUM-BOUGH. A girl, whose striped red and yellow dress is tied with a black velvet sash, is drawing down the green branch of a plum-tree, to hang on it a tanzaku inscribed with the short months of the year. Signed *Riu-unsai fudé.*

7¼ × 3½ in. (182 × 88).

Collection: Bacon.

TOSHIUSAI SHARAKU.

Saitō Jiurōbei was an actor of the aristocratic 'Nō' drama in the service of the Daimio of Awa. Towards 1790 he took the name of Sharaku, using also the name Tōshiusai, and began to design prints of actors belonging to the popular theatre in Yedo. Many of these prints were full-length portraits in the *hosoyé* size. But he appears to have been the first to design the large bust-portraits of actors which Shunyei and others afterwards made popular; and it is by these that he is best known. Sharaku is credited with the invention of the mica print, *kirara-yé.* Mica had long been used for decorative purposes both by painters and craftsmen; and instances of prints with uncoloured mica background occur in work of the Primitives, especially that of Okumura Masanobu. The novelty consisted in the application of the powdered mica to a background coloured with pigment. The new device was adopted at the same time by Utamaro, Chōki, and others.

A dark mica background was used for the series of large heads of actors, published in or before 1794, by which the artist made his reputation. One of them was reproduced on a fan in the hand of a tea-house girl, in one

of a series of tall prints by Chōki. But undoubtedly they found more favour with the artists—Toyokuni and Shunyei both show the influence of Sharaku in their actor-prints—than with the public. Their vivid realism displeased. Whether from want of success or some other reason Sharaku produced comparatively little, and about 1795 he ceased to work.*

1. THE ADVERTISEMENT READER. An old man with wrinkled face, seated and reading from a scroll on which (in reverse) may be read: *We have the pleasure of announcing a second series of portraits (of actors).* He wears a dark red dress with white pattern over a blue under-dress. Pale pink mica ground. Signed, *Tōshiusai Sharaku gwa.* Publisher, *Tsutaya.*

$13\frac{3}{4} \times 9\frac{1}{2}$in. (350 × 240).

Not catalogued by Kurth. Vignier, No. 290 (pl. 78).

Reproduced in colours by v. Seidlitz, English ed. p. 146.

A theatre manager announcing, instead of a coming performance, a new series of prints. The old man has been identified by Mr. Inada, through the crest and through old programmes of the time, as Miya-uchi Dannai, director of Kabukiza Theatre. The issue of this print suggests that the new publication it advertised was expected to be something of an event and to mark a new style of portraiture of actors; possibly the first of the kirara-yé. It is not certain to what series this served as preface; but it seems natural to presume that it was the series, also on pink mica ground, three of which are next described. Vignier would make it the preface to the bust portraits on a dark ground.

Collection: Satow.

[2–4.] Three prints from a set, each representing a pair of actors, full-length figures, on pale pink mica background. Each signed *Tōshiusai Sharaku gwa.* Publisher *Tsutaya.* Of this set only these three are described by Kurth, who conjectures that there were twelve prints in all. Seven are described by Vignier, who includes, however, the print on a dark ground described below, No. 5.

2. SAWAMURA SOJURO AND SEGAWA KIKUSABURO. Sōjurō as the daimio of Daté standing l., behind the famous courtesan Takawo (played by Segawa Kikusaburo), who is seated on the ground holding up her hands. He is going to kill her. The dress of the man is a pattern of

* See Kurth, 'Sharaku,' Munich, 1910. This work attempts a catalogue of Sharaku's prints, professedly incomplete. The catalogue by M. Vignier of the Paris Exhibition of 1910 ('Kiyonaga, Bunchō, Sharaku'), enumerates 105 examples, including many unknown to Kurth, but this is not all that are known to exist.

squares of dull brown and olive green; the woman wears black, lined with yellow, over red and pink. In the upper r. corner is a collector's seal.

14¼ × 9⅜ in. (360 × 238).
Kurth, No. 17A (pl. 28). Vignier, No. 333 (pl. 102).
Collection: Satow.

3. KUMAJIU HANGORO AND ICHIKAWA YAWOZO. Tan-ichi-bo (played by Hangorō), dressed in white and dark gray, stands baring his arm above O-oka (played by Yawozō) who crouches leaning on his sword, dressed in a rich costume with cloud pattern of varying shades of red or brown on green.

14¼ × 9⅜ in. (360 × 238).
Kurth, No. 17B (pl. 29). Vignier, No. 335 (pl. 101).
Tan-ichi-bo played the part of a Perkin Warbeck, pretending to be son of the Shōgun, but was found out by the famous judge O-oka.
Collection: Satow.

4. OTANI ONIJI AND ICHIKAWA OMEZO. Oniji, a villainous looking figure, in a coat of dull red and black tucked up into his belt, stands besides a samurai (Omezō) dressed in blue, who kneels on one knee, about to draw his sword.

14 × 9½ in. (355 × 243).
Kurth, No. 17C (pl. 30). Vignier, No. 330 (pl. 100).
Collection: Satow.

5. TWO ACTORS AS CHIUBEI AND UMEGAWA. Nakayama Tomisaburō as Umegawa and Ichikawa Kōmazō as her lover, Chiubei, walking together and both holding the handle of a large umbrella. Both are dressed in blue (here faded) over red, with black belt and sash. Dark mica background. Signed *Tōshiusai Sharaku gwa.* Publisher *Tsutaya.*

14⅛ × 9⅜ in. (360 × 240).
Not catalogued by Kurth. Vignier, No. 331 (pl. 99).
The personages are described by Vignier as Gompachi and Komurasaki. If this belongs to a different set from the last three prints, as the dark background would lead one to suppose, it appears to be the only one of the set which is known; or perhaps it was an isolated print.
Collection: Satow.

[6–26]. 21 out of the series of 23 large bust-portraits of actors on dark mica ground. White lead mixed with purple was the foundation for the mica, and the blackening of the lead has caused the mistaken assumption

that silver, not mica, was employed. Each is signed *Tōshiusai Sharaku gwa*. The signature is not part of the line-block, but stamped separately on the print after the mica ground had been laid on. In nos. 8 and 12 the signature is wanting in the Museum impressions, though found on other impressions. No. 15, here signed, is sometimes unsigned. And the signature is not always in the same place. On No. 16 it is lower down than on the impression reproduced by Kurth, but higher up than on that reproduced in the Paris catalogue. In No. 25 the signature, occurring in other impressions at the l. of the print, occurs at the r. In No. 20 it is at the l. instead of at the r. Publisher *Tsutaya*. An impression of one of the series exhibited at the Fine Art Society, 1909, was dated by a contemporary hand Kwansei 6, i.e. 1794. Another exhibited at Paris, No. 266, is dated with the year of the Tiger, i.e. the same year, 1794.

Kurth ingeniously identifies each of these portraits with a character in the famous Chiushingura drama. The identification in some cases is probable or plausible, but in others unconvincing; and several have to be described merely as 'samurai' or 'rōnin' or 'servant,' since there are not enough principal parts in the play to go round. There seems no reason to suppose that the parts are not, as is usual with such sets of prints, taken from a variety of plays. But Dr. Kurth, having convinced himself that the Chiushingura is in question, has gone on to discover the symbolic inner meaning of the dark mica ground. It is the dark atmosphere, thick with coal dust, of the cellar in which Moronawo hides himself, and from which he is dragged to execution!

6. BANDO HIKOSABURO. Dressed as a samurai in a purplish colour (here faded) and warm yellow. Looking to l. in three-quarter face, he holds a lantern in r. hand. Signed *Tōshiusai Sharaku gwa*. Identified by Kurth as Yuranosuké, chief of the rōnins.

14⅛ × 9⅝ in. (359 × 243).
Kurth, No. 20B (pl. 36). Vignier, No. 265 (pl. 66).
Collection: Satow.

7. SAWAMURA SOJURO. Dressed as a samurai in purple over pale yellow, he is turned to l. and holds a green fan with a white pattern on it. Probably, as Kurth suggests, the character is Yenya, the daimio avenged by the rōnins.

14¼ × 9⅝ in. (362 × 244).
Kurth, No. 20Q (pl. 49). Vignier, No. 278 (pl. 71).
Collection: Satow.

SHARAKU. No. 17.

8. ICHIKAWA MONNOSUKE. A samurai in purple over a yellow and a red inner dress. Turned r., with r. hand showing. The signature and publisher's mark usually found on this print are absent from this impression.

14⅜ × 9¾ in. (365 × 248).
Kurth, No. 20G (pl. 40). Vignier, No. 283 (pl. 74).
Collection: Satow.

9. ICHIKAWA YEBIZO (Danjuro V.) As an old daimio, probably Moronawo, in three-quarter face looking l., with hands clasped in front of him. Dress of fawn colour, yellow and white.

Kurth, No. 20D (pl. 38). Vignier, No. 264 (pl. 65).
Collection: Morrison.

10. OTANI TOKUJI AS A SERVANT. In three-quarter face turned r., one hand holding up a sword in red scabbard, the other grasping the edge of an inner dress. The outer dress is dull purplish gray, the inner black, green and blue. The shaven part of the head is printed in a bluish body-colour, instead of the transparent blue used in the rest of the series.

14 × 9½ in. (357 × 243).
Kurth, No. 20P (pl. 48). Vignier, No. 262 (pl. 65).
Collection: Satow.

11. MORITA KANYA. Probably in the character of a monkey-tamer. In three-quarter face, turned l. He wears a cap of pale blue (faded nearly to white) and a cape of purple over a blue dress with shell-fish pattern, and inner dresses of red and pale blue (faded).

15¼ × 10 in. (386 × 253).
Kurth, No. 20M (pl. 45). Vignier, No. 268 (reproduced in colours, pl. 63).
Collection: Morrison.

12. MATSUMOTO KOSHIRO. With bandage round the head, holding a pipe in one hand. Turned r. Dress of purple with white pattern and broad black border. Green inside sleeves. This impression has no signature.

14¼ × 9⅜ in. (362 × 237).
This is the print reproduced in small by Chōki on a fan in one of a set of *hashirakaké* prints of tea-house girls.* It is noticeable that the print as reproduced

* This hashirakaké is illustrated in the catalogue of the Happer sale, 1910, and Kurth repeats the illustration in his 'Sharaku,' pl. 44.

by Chōki is, like the Museum impression, unsigned; whereas in another print of the same set a Toyokuni is reproduced with a signature. Kurth assumes that the name was purposely omitted from Sharaku's print because it was so famous and popular. But it was, doubtless, copied from one of the unsigned impressions.

Kurth, No. 20L (pl. 44). Vignier, No. 270 (pl. 67).
Collection: Satow.

13. ARASHI RIUZO. He wears a dress of orange yellow with a pattern of red and olive * squares edged with black at the neck, pale blue inner sleeves. In three-quarter face turned r.; one hand pushing up the sleeve on the other arm. The character represented is, according to Kurth, Yoichibei, who, however, was an old man.

14 × 9⅝ in. (355 × 243).
Kurth, No. 20A (pl. 35). Vignier, No. 271 (pl. 68).
Collection: Satow.

14. KUMAJIU HANGORO. As a Rōnin. Three-quarter face turned l.; head unshaven and bristling at the top; blue shaven jowl. In gray dress with green under-sleeves. The r. hand is thrust up the left sleeve.

14⅜ × 9½ in. (364 × 240).
Kurth, No. 20K (pl. 43). Vignier, No. 276 (pl. 70).

15. BANDO MITSUGORO. As a Rōnin (not one of the famous Forty-Seven) authorized to take revenge for a family wrong. Looking r., he is drawing his sword. He has a cloth tied round his head, and is dressed in white, with a purple scarf over his shoulders and red and black at the waist. Pale blue inner dress.

14⅛ × 9½ in. (358 × 241).
Kurth, No. 20C (pl. 37). Vignier, No. 266 (pl. 66). This print is sometimes unsigned. Impressions with and without signature were shown at Paris, 1911.
Collection: Satow.

16. ICHIKAWA KOMAZO AS THE ROBBER SADAKURA. Turned to l., with r. hand on hilt of sword. In black dress, an edge of green and red showing beneath. Black bristling hair.

14¼ × 9⅝ in. (362 × 245).
Kurth, No. 20F (pl. 39). Vignier, No. 274 (pl. 69).
Collection: Satow.

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* Really a blue printed under the orange.

17. ONOYE MATSUSUKE AS A RONIN. Turned to r., with closed fan in raised r. hand. Dressed in dark green, with blue inner sleeves.

14¼ × 9¾ in. (360 × 247).
Kurth, 20N (pl. 46). Vignier, No. 273 (pl. 70).
Collection: Satow.

18. ICHIKAWA OMEZO AS SUKEROKU. Turned to l., he has the r. arm bare, and is about to draw his sword. Red dress, edged with black.

14¼ × 9⅝ in. (362 × 245).
Kurth, No. 20H (pl. 41). Vignier, No. 279 (pl. 72).
Collection: Satow.

19. ICHIKAWA YAWOZO AS A RONIN. Three-quarter face, turned r. In dull red and black outer dress, green under-dress showing in the sleeves, into which the hands are thrust. According to Kurth the character is Kampei.

14 × 9⅝ in. (356 × 245).
Kurth, No. 20I (pl. 42). Vignier, No. 277 (pl. 72).
Collection: Satow.

20. OTANI ONIJI AS A RONIN. Three-quarter face turned r., the head with bristling hair thrust forward and hands with all the fingers extended. Dress of dull red and white stripe, black, green and rose. Signed at the left; other impressions have the signature on the right.

14¼ × 9¾ in. (362 × 246).
Kurth, No. 20O (pl. 47). Vignier, No. 261 (pl. 64.).
Collection: Satow.

21. SEGAWA TOMISABURO IN FEMALE CHARACTER. In three-quarter face looking r. and holding up with r. hand the outer dress of chrysanthemum-sprinkled black worn over another dress of red. White shimmer * on the pale pink folds round the neck.

14¼ × 9⅜ in. (360 × 238).
Kurth, No. 20Y (pl. 57). Vignier, No. 272 (pl. 69).
In this and the other portraits of female characters the transparency of the combs, just showing the hair behind, is rendered with great subtlety.
Collection: Satow.

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* Due to the '*gofun*,' with which the pink has been mixed to form a body-colour. With time the particles of shell from which the '*gofun*' is made come to the surface and glitter.

22. MATSUMOTO YONESABURO, PROBABLY AS OKARU. With head turned over the r. shoulder and looking l. One hand shows from the dress and holds a pipe. Dress of purple over red, with black sash. White shimmer on the pale pink folds round the neck. The character is very plausibly identified by Kurth as Okaru in the Chiushingura.

14¼ × 9⅝ in. (362 × 243).
Kurth, No. 20U (pl. 53). Vignier, No. 267 (pl. 67).
Collection: Satow.

23. KOSAGAWA TSUNEYO IN FEMALE CHARACTER. Looking l. over r. shoulder; bust turned to r. Red dress, from which the l. hand shows, pulling up a blue outer dress. Shimmer on folds round the neck. The character is supposed by Kurth to be Tonasé, wife of Honzo.

14¼ × 9¼ in. (360 × 237).
Kurth, No. 20T (pl. 52). Vignier, No. 282 (pl. 74).
Collection: Satow.

24. NAKAYAMA TOMISABURO IN FEMALE CHARACTER. Facing l., with back of raised l. hand showing. Dressed in blue (here faded) over red, with inner folds of purple round the neck: orange sash.

14⅛ × 9½ in. (358 × 240).
Kurth, No. 20V (pl. 54). Vignier, No. 263 (pl. 64).
Collection: Satow.

25. IWAI HANSHIRO AS OISHI. Looking l. over r. shoulder; r. hand holding up an amulet. Dress of pale pink (with red pattern), red and purple; black sash; pink body-colour on folds round the neck. Signed at the r. In other impressions the signature is at the l. The character is identified by Kurth as Oishi, the wife of Yuranosuké.

14⅜ × 9⅜ in. (365 × 238).
Kurth, No. 20S (pl. 51). Vignier, No. 269 (pl. 68).
Collection: Satow.

26. SEGAWA KIKUNOJO AS A WOMAN. Three-quarter face looking r. White dress with purple shell-pattern, inner dresses of green and red. The right hand is thrust into the black sash. The character is identified by Kurth as Konami, the daughter of Honzō, but appears too old.

14⅛ × 9½ in. (360 × 243).
Kurth, No. 20 X (pl. 56). Vignier, No. 275 (pl. 71).
Collection: Satow.

SHARAKU. No. 27.

The next number belongs to a set of double portraits of actors, busts or rather half-lengths, five of which are known.

27. NAKAMURA GWANZO AND NUKAJIMA WATAYEIMON. Half-length figures of two men of plebeian class. The one at the l. is fat with a broad snub-nosed face, stolidly listening to the other, a thin, querulous, long-nosed man, who seems to be threatening or complaining. The fat man has a coat of gray, blue and white checks over his naked body; both his hands rest on a yellow box before him. The thin man is dressed in chocolate-red over black and cherry-red. He has also a cloth of dull red and yellow stripes over his shoulder; the fingers of his l. hand appear. Silvery-gray mica background. Signed *Tōshiusai Sharaku gwa.* Publisher, *Tsutaya.*

14⅝ × 9 in. (355 × 245).
Kurth, No. 21A (reproduced in colours as frontispiece). Vignier, No. 286 (pl. 76).
Collection: Satow.

KABUKIDO YENKIO (worked in Kwansei period, 1789–1800).

Probably a follower of Sharaku. As Sharaku is said by some traditions to have signed Kabukidō, Kurth adopts the conjecture of Barboutau that he and Yenkiō are identical; and he supposes that Sharaku, having incurred extreme unpopularity, made a last bid for favour under a changed name. It would have been more to the purpose to have changed his style.

1. SEGAWA KIKUNOJO IN A FEMALE PART. Bust portrait in three-quarter face, eyes looking to front; one hand raised. Pink, white, and purple dress. Pale yellow background. Title *Segawa Rōkō* (pen-name of Kikunojō). Verse by *Waiko. In a thousand generations the colour of love will be an everlasting flower, most of all the fame of Hōsō and Kikunojō.*

7 × 5⅛ in. 180 × 130.
This is a page from a rare book by 'Kabukidō.'
Collection: Morrison.

CHOBUNSAI YEISHI (d. 1829).

Hosoda Jibukio Fujiwara no Tokitomi, of samurai rank, was born probably about 1746.* He was a pupil of Kano Yeisen-in and adopted the name of Yeishi. For three years he was painter to the Shogun, Iyeharu.

* *See* Morrison, Ostasiatische Zeitschrift, Jany., 1913, p. 475.

Falling under the spell of Ukiyo-yé, he studied the Torii style under an artist called Bunriusai, and took the additional name of Chōbunsai. Yeishi's earlier prints show the strong influence of Kiyonaga, but after the Temmei period (1781–88), he developed a style of his own, marked by a singular elegance of line and refinement of colour. He led the fashion for figures of extreme tallness and slenderness. About 1800 he relinquished the production of prints and devoted himself to painting. His Kano training is noticeable in his pictures, which are of distinguished quality. In his last years he imitated, not very fortunately, the style of Hokusai.

1. A CHERRY-VIEWING PARTY AT ASUKAYAMA. Part of a triptych. Three girls moving l. followed by a boy carrying a box and with a bucket on his back. Behind is a tea-house with groups of girls, and at the l. rises a low hill. Purple, pink, green and (faded) blue in the dresses. Signed *Yeishi.* Publisher, *Yeijudō.*

14⅝ × 9¾ in. (372 × 246).

The impression has been mellowed by exposure. In this print Yeishi is still entirely dominated by Kiyonaga.

Collection: Morrison.

2. THE PRINCESS AT THE WELL. SCENE FROM THE GENJI MONOGATARI. Part of a triptych. A princess, dressed in violet, green and yellow, bending over a well in a garden; three ladies attend on her, two crouching together, and a third standing behind l. They are in dresses of olive and violet, gray and pale blue. The ground is yellow. At the back is a maple tree and a high fence. Signed *Yeishi gwa.* Publisher, *Yeijudō.* Verse, *My young hair which I used to compare with yours had already grown down over my shoulder. To whom could I give it but to you?*

15⅛ × 10 in. (383 × 252).

The triptych of which this is a part illustrates the chapter of the Romance of Genji called *Izutsu*, The Well-frame. Complete triptychs of the Genji series are described below, Nos. 29-32.

Collection: Bacon.

3. SCENE FROM THE GENJI MONOGATARI. Part of a triptych. A princess in violet and pale gray, moving r., with an umbrella held over her by a maid, who is dressed in pale blue-gray. She is followed by two ladies, one in black, the other in green. Yellow ground. Behind, at the l., is a carriage, from which the ox has been unharnessed.

Title, *Furiu Yatsushi Genji* (Imitation Genji up-to-date). Signed *Yeishi gwa.*

15⅜ × 10¼ in. (393 × 260).
Collection: Bacon.

4. LADIES IN A DAIMIO'S GARDEN. Part of a triptych. Three ladies in a garden, admiring peonies of huge blossom. The flowers grow in square beds, enclosed by bamboo fences and sheltered by wooden canopies, hung with *tanzaku* and with little bells that sound in the wind. The dresses are of pale pink and rose, green and purple (faded), against a ground of warm yellow. Signed *Yeishi gwa.* Publisher, *Yeijudō.*

13⅛ × 8⅞ in. (333 × 226).
The hanging of little bells among flowers is an ancient custom in China, borrowed by the Japanese.
Collection: Morrison.

5. LADIES ON A VERANDAH. Part of a triptych. View of a verandah and garden. In the foreground a girl in pink is kneeling to arrange flowers in a basket on a miniature festival-car, while another, in pink and purple, stands l. and speaks to her. On another part of the verandah, seen in perspective, three girls look out on the garden. Signed *Yeishi gwa.* Publisher, *Yeijudō.*

12¾ × 8¼ in. (322 × 210).
Collection: Bacon.

6. LISTENING TO THE PLOVERS; ONE OF A SET OF 'TWELVE POETICAL BIRDS.' Two women, one with a broad straw hat and purple dress and pink sash, the other in pale blue-gray, are accompanied by a youth, dressed in blue-gray and black. They are walking on the sea-shore and listening to the cry of the *chidori.* A pine-tree l. Signed *Yeishi gwa.* Publisher, *Yeijudō.* Title of set *Shochō Jūnikin.*

9½ × 6½ in. (242 × 166).
This example has been somewhat cut all round.
Collection: Tuke.

7. GIRL THREADING A NEEDLE ON THE TANABATA FESTIVAL. One of a set of the Five Festivals à la Mode. A girl in pale pink and purple sitting on the floor of a room and threading a needle. Beside her is an incense-burner on a tall red stand, and before her a black bowl for roasting tea. Tanzaku hang from bamboo branches above.

Yellow ground. Above is the title of the series, *Furiu Gosekku*. Signed *Yeishi dzu*. Publisher, *Yeijudō*.

14½ × 9½ in. (370 × 240).

It is an old custom in Japan, as in China, for women to thread seven needles on the evening of the Tanabata festival, the seventh day of the seventh month, in honour of the Heavenly Weaver (the Star Vega).

Collection: Hart.

8. GIRL WITH THREE SAKÉ-CUPS ON A 'SAMBO.' One of the same set as the last. On the ninth day of the ninth month a girl sits holding up a stand with three cups and a spray of chrysanthemum upon it. At the r. is a saké-kettle decorated with flowers. Title of series *Furiu Gosekku*. Signed *Yeishi dzu*. Publisher, *Yeijudō*.

Ink-proof; 15 × 10⅜ in. (380 × 263).

The three saké cups are used at weddings, when bride and bridegroom have to drink of the three cups three times. The cups are called *San-san Kudo no Sakazuki*, saké-cups of the three-times-three.

Collection: Morrison.

9. KOMURASAKI READING; ONE OF A SET OF SIX BEAUTIES OF THE GREEN HOUSES. Sitting on her heels, Komurasaki ('Little Violet'), reads a letter or composition which she holds in her hands, probably written by herself, as a roll of blank paper lies before her. She is turned to the l. Her dress is purple and pink, with some yellow and green. Above, l., is a sprig of yellow flower in a panel, with on one side the title of the set *Scirō Bijin Rokkasen*, and on the other *Komurasaki of Kodotamaya*. Signed *Yeishi dzu*. Publisher, *Yeijudō*.

14¼ × 8¾ in. (361 × 222).

The date of this beautiful series is about 1795. *Cf.* the dated picture reproduced in Masterpieces of the Ukiyo-ye School, Vol. v., pl. 151.

Rokkasen is the usual term for 'The Six Famous Poets,' but here *Ka* is written with a different character meaning 'flower'; so the titled may be rendered 'Six Flower-Goddesses among the Green House Beauties'.

Collection: Morrison.

10. KISEGAWA LOOKING AT A SCROLL; ONE OF THE SAME SET AS THE LAST. Seated facing r., with one hand in her bosom, she looks at a *makimono* illustrating the Isé Monogatari, which lies open on her lap. She is dressed in gray, white and pink. Another scroll lies near her. Yellow ground. Above, r., is a pink in a panel, the title of the set, and the name *Kisegawa of Matsubaya*. Signed *Yeishi dzu*. Publisher, *Yeijudō*.

15½ × 10 in. (395 × 255).

Collection: Morrison.

11. THE LADY OF GOOD LUCK. A lady, in a dress of gray with chrysanthemum design and under-dress of pink, is sitting on her heels and looking l. over her shoulder. She has a red saké cup in her hand on which is the character *Kotobuki*, 'congratulatory toast;' on a stand beside her are two other cups, the topmost inscribed *fuku*, 'luck.' At the l. are three green tortoises, one in a dish, and a *gumbai*, or Chinese commander's baton, one of the attributes of Hotei. Above, r., is a scroll, on the unrolled part of which is a *mino* or straw coat of the peculiar pattern associated with the gods of good fortune, and the title *Fukujin Takara Awase, Happy Beings' collection of Treasure.* Yellow ground. Signed *Yeishi dzu.* Publisher, *Yeijudō.*

15¼ × 10⅛ in. (388 × 255).
Reproduced in colour by V. Seidlitz, p. 118.
Collection: Morrison.

12. FLOWER ARRANGEMENT: ONE OF A SET OF THE ELEGANT SIX ACCOMPLISHMENTS. A girl sitting before a large vase in which is a branch of wistaria: she is cutting the stem of a spray of chrysanthemum with her scissors. Title of set *Furiu Riaku Rokugei. Ikebana.*

Ink-proof; 13¾ × 9¾ in. (350 × 248).
Ikebana, 'Living Flower' or 'Keeping flowers in Life' is the Japanese name for the art of flower-arrangement. The art is fully described in Conder's 'Floral Art of Japan' (Tokio, 1899).
Collection: Bacon.

13. HINADZURU READING A LETTER. One of a set of three. A courtesan, turned to the l., kneeling on one knee and reading a letter. She has both hands hidden in her dress, which is purple over pink and pale blue, with pale blue sash. Yellow ground. On two labels are the title and sub-title, *Seirō San Shikibu. Koshikibu. Hinadzuru of Chōjiya.* In a circle is inscribed Koshikibu's poem from the 'Hundred Odes.' *Long is the way to Oyé mountain, and I have not yet reached Ama-no-Hashidaté.* (See F. V. Dickins, *Hiakunin Isshu*, p. 32.) Not signed. Publisher, *Isekiu.*

15 × 9¾ in. (380 × 248).
The 'Three Shikibu' are the poetesses Murasaki, Izumi and Koshikibu, names here applied to three accomplished beauties of the Green Houses. *Cf.* note on Tanaka Masunobu, No. 1 (p. 25).
Collection: Hart.

14. THE LADY SOTO-ORI CONTEMPLATING THE SPIDER'S WEB. One of a set of three. The Lady Soto-ori in the court dress of old

times—pale pink, purple, rose and green—with long hair streaming over her shoulder, stands, an immensely tall figure, holding in her hand a fan, toward which a spider drops from a web hung from a pine-bough. Title *Riaku Sanboku tsui. Soto-ori-hime.* Signed *Yeishi gwa.* Publisher, *Yeijudō.*

14½ × 9½ in. (368 × 240).
The print is sparsely powdered with mica.
Soto-ori is supposed to have invented weaving, getting the hint from a spider's web.
Collection: Morrison.

15. PORTRAIT OF TAKIKAWA OF OGIYA. One of a set of Beauties. A tall slender figure, she looks down over her shoulder l., adjusting at the same time a hairpin in her hair. Her outer dress passes from a blue-patterned white to purple below; it is lined with yellow, and the pink, white and rose-red of inner dresses show beneath it. The sash is gray with pattern of dull red and green. Pale gray ground. Above, r., on three labels, is the title of the set, *Seirō Bisen Awasé,* 'Galaxy of Chosen Beauties of the Green Houses'; also 'Picture of girl's appearance at the first meeting,' and the name *Takikawa of Ogiya.* Unsigned.

15¼ × 10 in. (386 × 253).
Collection: Morrison.

16. MAIDS OF HONOUR. Part of a five-sheet print. A lady standing between two others who are sitting on their heels; the nearer one is playing a kind of *tsuzumi,* not with her hands, as is usual, but with drum-sticks. Gray, purple, red and green in the dresses. Yellow screen and conventional yellow cloud in the background. Signed *Yeishi dzu.* Publisher, *Yeijudō.*

15 × 9⅞ in. (380 × 250).
In the complete composition ladies are playing music for a princess. This print, like the two which follow, illustrates the extreme phase of tall and slender proportion in Yeishi's figures.
Collection: Hart.

17. SENZAN OF CHOJIYA. One of a set of 'Patterns of the Green Houses.' Senzan, dressed in white, pink and purple, with huge sash of opaque dark red, is pacing to the r. On each side of her is a kamuro, in dresses of pale purple, pink and green. Yellow ground passing into white above. Title of set on red saké-cup *Seirō Moyo Awase.* Names of kamuro, *Isoji* and *Iyasoji.* Signed *Yeishi dzu.* Publisher, *Yeijudō.*

14¾ × 9¾ in. (374 × 245).
Collection: Satow.

YEISHI. No. 13

18. HANAOGI OF OGIYA. One of the same set as the last. Dressed in purple, white and green, over pink and white, with red-brown sash, Hanaōgi paces towards the l. Her two kamuro, Yoshino and Tatsuta, in pink and purple, accompany her. Title on red saké-cup. Signed *Yeishi dzu.* Publisher, *Yeijudō.*

19. LOW TIDE AT SHINAGAWA. A woman and three boys on the pale gray sands at the mouth of the Sumida river. Two of the boys are gathering clams, *hamaguri ;* the third brings a plaice, *hiramé,* to a man who is smoking in the bows of a yellow boat stranded r. upon the beach. Purple, green and gray appear in the dresses. In the distance the hills of Awa-province appear across the wide water. Signed *Yeishi gwa.*

10 × 15 in. (255 × 380).
Collection: Morrison.

[20–25]. The Six Poets, Rokkasen. There are two traditional groups of poets familiar to Japanese art, the Thirty-Six Poets, of whom there is a famous painting, in a single group, by Kōrin; and the Six Poets, also often grouped together as well as singly portrayed, as here.

20. BUNYA NO YASUHIDÉ. The poet, dressed in green and gray-blue, is seated, holding a fan in his hand and wearing the tall black hat called *yeboshi.* Like the others of this series, the print has a conventional decoration of hangings and cloud, in purple, pink, and blue. Signed *Yeishi dzu.* Publisher, *Yeijudō.* Above is the poet's name and the poem (No. 22) by which he is represented in the famous anthology called Hiaku nin Isshiu, The Hundred Odes. *When once the wind begins to blow, tree and bush in the field strip themselves bare ; and stormiest is the wind that blows from Mubé Mountain.*

15⅛ × 10¼ in. (385 × 260).
Bunya no Yasuhidé, said to have been a son of the Emperor Temmu, was a court poet of the 9th century.
Collection: Morrison.

21. KISEN HOSHI. The priest (*hōshi*) Kisen seated in contemplation, fan in hand. He is dressed in blue over purple, with a green scarf. Signed *Yeishu dzu.* Publisher, *Yeijudō.* Above is the poet's name and title with the poem (Hiaku nin Isshiu, No. 8), *Eastward of the Capital lies my lone hut, haunted by the plaintive cries of deer ; Hill of Sorrow is the name of my home, yet still I sojourn there.*

15⅛ × 10¼ in. (385 × 260).
Collection: Morrison.

22. OTOMO KURONUSHI. Seated, in the black, rose-lined dress of a court official, with a wand in his hands. Signed *Yeishi dzu.* Publisher, *Yeijudō.* Above is the poet's name, and his poem *When in the depths of my heart I remember the thoughts of love, it is like the first coming of the wild geese that fly over, crying ; so my heart weeps and no man knows.*

15⅛ × 10¼ in. (385 × 260).
Collection: Morrison.

23. SOJO HENJO. The aged archbishop (*Sōjō*) is seated in contemplation, clothed in crimson and purple. Signed *Yeishi dzu.* Publisher, *Yeijudō.* Above is the poet's name and title and his poem, *O willow of spring and of morning, how beautiful are those jewels, threaded upon your green sprays, the white drops of the dew !*

15⅛ × 10¼ in. (385 × 260).
This poet is represented by a different poem in the Hiaku nin Isshiu. Henjō was originally called Munisada. He was of noble birth; a great sorrow prompted him to become a priest; he died A.D. 890.
Collection: Morrison.

24. ONO NO KOMACHI. Seated, in elaborate court robes and flowing hair. Under the outer robe of pale pink (gleaming with mica dust) appear inner dresses of green, purple and yellow, and skirts of crimson. Signed *Yeishi dzu.* Publisher, *Yeijudō.* Above is the name of the poetess and her poem from the Hiaku nin Isshiu (No. 9), *While I have been contemplating myself, moving about in this world, the colour of the flowers has faded into vanity.*

15⅛ × 10¼ in. (385 × 260.)
See note, p. 7., on Kiyomasu, No. 2. The poem here given is capable of various interpretations.
Collection: Morrison.

25. NARIHIRA. He is seated, dressed in gray-blue with a peculiar lozenge-pattern of blue still called *Narihira bishi*, and with a broad white band edging the red-lined sleeves. A quiver of arrows is at his back and a bow in his hand. Signed *Yeishi dzu.* Publisher, *Yeijudō.* Above is the name *Ariwara no Narihira ason*, and the poem *The spring is not as the springs of old, no, nor the moon either ; I alone linger in the body of the past.*

15⅛ × 10¼ in. (385 × 260.)
Nirihira (b. 825, d. 880) was famous alike for his poetry and his beauty. He is the hero of the romance called Isé Monogatari, and is often pictured on horseback at the ford of the Tamagawa river, or composing that verse on distant Fuji in which the

snow-streaked mountain is likened to the dappled coat of a fawn, or contemplating the stream of Tatsuta, crimsoned with autumn maple leaves, the poem on which represents him in the Hiaku nin Isshiu.

Collection: Morrison.

[26–27.] HASHIRAKAKÉ; PILLAR PRINTS.

26. TWO GIRLS UNDER AN UMBRELLA. Two girls standing under the (faded) blue umbrella which is held by the one at the r.; she is dressed in diaphanous gray, under which the pink pattern of the under-dress shows. Her companion, in faded violet, turns her head to speak to her. Signed *Chōbunsai Yeishi gwa.* Publisher, *Yeijudō.*

25¾ × 4¾ in. (655 × 120).
Collection: Morrison.

27. THE LOVE-LETTER READ BY THE SPY. A girl in pink with green sash, sitting on a balcony and talking to her lover, dressed in black, who stands on the verandah below; the youth holds in his hand a letter, but the long scroll of writing hangs down and a man concealed under the verandah floor is eagerly reading it. Signed *Yeishi gwa.* Publisher, *Yeijudō.*

25¾ × 4¾ in. (655 × 120).
A parody of the favourite subject from the Chiushingura, of the spy Kudaiyu reading Yuranosuke's letter.
Collection: Hart.

[28–34] TRIPTYCHS.

28. VIEWING THE CHERRY BLOSSOM AT GOTENYAMA. A lady in purple, just alighted from a *kago* which has been set down on the grass, is handing a *tanzaku,* inscribed with a poem she has written, to a young retainer of her household; he receives it, bending low; two girls crouch respectfully on the other side of the lady, one offering refreshments on a stand, covered with a cloth. At the l. two women stand waiting, one of them holding a fan, on which is a verse, *Who cares for money when there is the cherry blossom to look at?* At the r. two other women come forward and a child carrying a telescope. Purple, gray, blue, black and white, with tones of pink and red, predominate in the dresses, set off by the light warm green of the grassy slopes which look down on Yedo Bay;

and scattered over the slopes are cherry-trees, with cloud-like blossoms of pink and white. Signed *Yeishi gwa.*

Each sheet, $13\frac{3}{4} \times 9\frac{5}{8}$ in. (350 × 243).
An early work, in the Kiyonaga manner.
Collection: Morrison.

The next four prints are part of a fine series, illustrating in popular form chapters from the famous tenth-century Romance of Genji; the costumes, etc., being those of Yeishi's own day. The chapters of the original romance are mostly called after the names of flowers and trees, as here. The design of the prints still betrays Kiyonaga's influence, but the schemes of colour, eschewing reds and pinks, seem to indicate a special preference of the artist.

29. THE CONVOLVULUS; part of the set called Popular Version of Gengi Monogatari. An interior, with groups of figures. In the centre sits a young man (Genji) rubbing ink on a slab and about to write a poem on the spray of *asagawo* (convolvulus) which lies before him; a tall lady stands behind him, another lady and a child sit opposite him. On a book-case at the back is written *Manyōshiu*, the name of a famous classic anthology. At the l. is a group of three girls, one of them leaning on a balcony; at the r. a group of three girls and a child, one of the girls holding a pet dog in her arms and another bringing *tanzaku* for the youth to write his verses on. The print is designed in gray, black and purple, with touches of pale yellow, and green in the convolvulus leaves. At the r. is the title of the set, *Fūriu Yatsushi Genji Monogatari.* Signed *Yeishi gwa.* Publisher, *Sen-Ichi* (i.e., *Izumiya Ichibei*).

Each, $14\frac{5}{8} \times 10$ in. (370 × 255).
Collection: Tuke.

30. GENJI AND THE YOUNG DAMSELS; part of the same series. The garden of a palace. At the r. a princess, attended by two ladies, stands opposite Genji, who, with a football on a *fukusa* in his hand, turns his head to listen to a message brought by a girl. Near her a young page sits on the ground. On the verandah l. are four young ladies looking on. Behind one of them a child kneels with a lacquer box in her hands, and within a room a maid is seen carrying a bowl on a tray. The print is designed mainly in black, purple, green and yellow, with very pale pink *tan* in the woodwork of the house. At the l. is the title of the series, and

that of the particular print *Waka-na*, Tender Young Leaves, often used as a metaphor for young girls. Signed *Yeishi gwa.* Publisher, *Izumiya Ichibei.*

Each sheet, 14⅝ × 10 in. (370 × 255).
Collection: Tuke.

31. THE MAPLE FESTIVAL; part of the same series. Scene in a garden. A screen of hangings, striped pale blue and white, has been arranged r. under the reddened maples; and in front of this the youthful Genji sits listening to music. A princess stands beside him and two ladies kneel behind. Mats of palest gray have been spread on the yellow ground; and in the centre a girl in black brings a flower-arrangement on a stand; at the l. are five other girls, three of whom play on musical instruments—a large gong with flame-shaped ornament, a *kakko* or small drum, and *shō* or reed-pipes. The print is designed in pale gray and gray-blue, warm yellow, purple, green and black, with a few notes of pink. At the r. is the title of the series. Signed *Yeishi gwa.* Publisher, *Izumiya Ichibei.*

Each sheet, 14⅝ × 10 in. (370 × 255).
Collection: Bacon.

32. EVENING UNDER THE MURMURING PINES; part of the same series. The garden of a palace, with pine-trees here and there, and winding water. On the verandah r. a princess plays the *koto*, five ladies being grouped about her, while a sixth, in black, standing at the corner of the verandah, holds up a lantern. Genji approaches from the l. followed by a page and accompanied by two ladies, one of whom holds a lantern. Purple, green and gray prevail in the dresses; the ground is warm yellow or green. At the r. is the title of the series followed by the title of this print *Matzu-kaze*, (lit. 'pine-wind'). Signed *Yeishi gwa.* Publisher, *Izumiya Ichibei.*

Each sheet, 14⅝ × 10 in. (370 × 255).
Collection: Tuke.

33. SCENE FROM THE ISÉ MONOGATARI. A group of ten ladies on the verandah of a house. At the r. a young man in green dress, representing the poet Narihira, hero of the romance of Isé, moves away from the verandah, on which a princess is about to wash her hands, a maid pouring water for her into a lacquered bowl. Above is the verse *It may be that my face is reflected in the water; that is why the frogs beneath have begun to cry.* In the centre a second princess sits contemplating the rich

dress and *yeboshi* hat of a youth, laid before her. She is waited upon by three ladies, one of whom holds a box of writing materials ready for the coming poem. Above is the verse *The trailing robes of Young Violet in the Kasuga Field are lost in secret labyrinths of fold.* On the dress is a pattern of leaves of *shinobu*, a word meaning also 'hidden pain,' the real theme of the verse. At the l. a third princess in black stands reading a letter which a girl messenger, now kneeling with the letter-box before her, has brought; two other maidens are waiting near. Above is the verse *The very wild-geese as they fly over Miyoshino seem to cry as if calling with longing on you.* The print is designed in purple, green and gray, with very pale pink and warm yellow. Signed *Yeishi gwa.* Publisher, *Yeijudō.* Title at r. *Isé Monogatari.*

Each sheet, 14⅝ × 10 in. (370 × 255).

Here again the figures are dressed in contemporary costume, and the print, probably part of a series, is only an indirect illustration of the tenth-century romance.

Collection: Tuke.

34. GIRLS AS THE SEVEN GODS IN THE TREASURE-BOAT. Seven girls in a rose-coloured barge with prow in form of a peacock, playing various instruments, the pipe, gong, *koto*, flute, reeds, and *tsuzumi*, the seventh holding an umbrella over the lady who plays the *koto* and who is dressed as a princess, with long unbound hair. Purple and pink, black and warm yellow in the dresses. Signed *Yeishi dzu.* Publisher, *Yeijudō.*

Each sheet, 14 × 10 in. (370 × 255).

A parallel to the familiar subject of the Seven Gods of Good Fortune in the Takarabune, described under Harunobu, No. 40, and Shunshō, No. 7.

Collection: Tuke.

FIVE-SHEET PRINT.

35. GIRLS IN A PLEASURE BARGE ON THE SUMIDA. A company of girls in a covered barge with purple hangings. The barge is black below and very pale pink, *tan*, above. At the r. two small girls are dancing the *harugoma*; or 'horse-dance,' while a group of older girls play the accompanying music; in the centre five girls sit watching and listening; at the l. a group of four look out at a boy with a monkey and a woman-musician in a small boat which has come alongside the tall prow of the barge. Dresses of pink, gray, purple, black, with some yellow and green. Signed *Yeishi gwa.*

Each sheet, 14 × 9¾ in. (370 × 247).

Collection: Morrison.

YEIRI (worked in Kwansei period, 1789–1800).

Pupil of Yeishi. In the few and rare prints by which he is known, Yeiri shows himself a close follower of his master's style.

HASHIRAKAKÉ; PILLAR PRINT.

1. SCENE FROM THE DOJOJI PLAY. Kiyohime, dressed in purple, pink, green and yellow, dancing in the temple-precinct, while two monks sit charmed in the foreground. But instead of actors performing the parts, it is Benten who plays Kiyohime, Hotei and Daikoku the two monks. Signed, *Yeiri gwa.* Publisher, *Yeijudō.*

26⅜ × 4¾ in. (671 × 122).
For the subject, see note on Okumura Masanobu, No. 5 (p. 20).
Purchased 1910.

YEISHO (worked chiefly in Kwansei).

Yeishō, who also used the name Chōkōsai, was a pupil of Yeishi. He showed great ability as a print-designer, and also illustrated a few books. He followed Yeishi's style very closely, but some of his work, especially his large heads of beauties, seems to show the influence of Utamaro. Two other pupils of Yeishi signed Yeishō, but used in each case a different character for 'shō.'

1. AN OFFERING OF YUGAWO; ONE OF A SERIES OF 'YATSUSHI GENJI.' A tall girl, dressed in purple and pink, stands l. at a garden gate and offers a spray of *yugawo* or 'evening-glory' on an open fan to Genji, who seems to exclaim in admiration. The young prince is dressed in green over purple. Signed, *Yeishō gwa.* Publisher, *Yeijudō.*

15 × 7¾ in. (382 × 197).
The impression has been cut at both sides. The print belongs to a series of modern adaptations of the Genji story, like those by Yeishi, described above, pp. 164, 165.
Collection: Salting.

2. HANAOGI AS FUGEN. The fair Hanaōgi of Ogiya, 'Flower-Fan of the House of the Fan,' as the Bodhisattva Fugen, seated on the white elephant. With long hair unbound she is reading a manuscript scroll. Her dress is purple and white with a pattern of green vine-leaves,

and her sash red. Yellow ground, with a label above inscribed *Hanaōgi of Ogi-ya.* Signed, *Yeishō gwa.* Publisher, *Yamaguchi Tōbei.*

14⅝ × 9¾ in. (372 × 250).
Collection: Satow.

3. HINAZURU OF CHOJIYA; PART OF A SET CALLED 'PARADE OF BEAUTIES OF THE GREEN HOUSES.' Hinazuru, dressed in green, white, pink and purple, walks r., followed by her two kamuro, who are in purple with pink and white sashes. At the r. is her name, and at the l., on a panel, the title, *Seirō Bikun Dōchiu: Set of Five.* Yellow ground. Signed, *Yeishō gwa.* Publisher, *Yamakichi.*

12 × 8¾ in. (326 × 222).
Collection: Morrison.

4. SOMENOSUKE OF MATSUBAYA; PART OF A SET ENTITLED 'FIRST PATTERNS FOR YOUNG BUDS.' Somenosuke, immensely tall and slender, dressed in green, pink, and purple, walks l., followed by her two attendants Wakagi and Wakaba, both in purple with pink sashes. Above, on a red saké-cup, is the title of the set, *Wakana no Hatsumoyō.* Signed, *Yeishō dzu.* Publisher, *Yeijudō.*

14 × 8¾ in. (358 × 222).
Yeishō here rivals his master in the passion for extravagantly elongated figures.
Collection: Morrison.

5. KASUGANO OF SASAYA; ONE OF A SET OF 'RIVAL BEAUTIES OF THE YOSHIWARA.' Head and bust of a girl in a bathing-wrapper, wiping her neck after the bath. The garment is white, with a shell pattern in purple (faded). Red on the lips and in a knot of ribbon in the hair. At the r. is the title of the set, *Kakachiu Bijin Kurabé* (Competition of Beauties) and the name *Kasugano of Sasayo.* Yellow background powdered with mica. Signed, *Yeishō gwa.* Publisher, *Yamaguchi Tōbei.*

14¾ × 10¼ in. (375 × 260).
Collection: Morrison.

[6–10.] HASHIRAKAKÉ; PILLAR PRINTS.

6. THE SEVEN GODS IN THE TAKARABUNE. The Seven Gods of Good Fortune in their boat, with the sacred tortoise swimming

beside and the crane hovering overhead. Colours: pink, blue and gray. Signed, *Yeishō gwa.* Publisher, *Yamaguchi Tōbei.*

24½ × 4¾ in. (623 × 120).
Collection: Hart.

7. CHOYEMON CARRYING OHAN ACROSS THE KATSURA-GAWA. A young man wading in the river with a girl on his back; willow branches droop above. She is dressed in pink and purple; he is in green and white and yellow, over pink and white. Signed, *Yeishō gwa.* Publisher, *Tsurugaya.*

24 × 4¾ in. (630 × 120).
The story of the elopement of Ohan and Chōyemon is a favourite on the stage.
Collection: Tuke.

8. AFTER THE BATH. A girl cutting her toe-nails, as she sits on the floor, and another girl standing beside her. Both are nude except for a single garment loosely wrapped about them, in one case pale blue with a white pattern of cords and tassels, in the other a plaid of pale blue, violet, and white. Signed, *Yeishō gwa.* Publisher, *Yamaguchi Tōbei.*

24¾ × 4 in. (630 × 118).
Collection: Tuke.

9. MUSUME UNDER WISTARIA. A girl, in (faded) purple, lined with pink, walking under wistaria blossom, and holding a pink and white fan up to her face. Signed, *Yeishō gwa.* Publisher, *Izumiya Ichibei.*

24 × 4 in. (620 × 113).
Collection: Morrison.

10. TWO GIRLS ON NEW YEAR'S DAY. A girl kneeling with New Year's offering in her hands; her head is turned back to the r. Behind her stands a companion holding a folded paper lantern. Dominant colours: olive-gray, pink, pale yellow. Signed, *Yeishō gwa.* Publisher, *Yamaguchi Tōbei.*

24¼ × 4¾ in. (620 × 120).
Collection: Tuke.

TRIPTYCH.

11. GEISHA DANCING UNDER THE LANTERNS. In the centre a girl, with a fan tied over her forehead, and hands spread out,

surrounded by a group of eight other girls, most of whom are clapping hands, while one plays the samisen; one at the l. is carrying refreshments on a tray; on the floor are dishes on another tray, tobacco box, saké-kettle, etc. Above is a row of lanterns marked *Sen*, the initial character of the publisher's name. The pale gray ground sets off the tones of pink, red, green and pale brown in the dresses, and the pink of the lanterns. Signed, *Yeishō dzu.* Publisher, *Sen-ichi* (*Izumiya Ichibei*).

Each sheet 14¾ × 10 in. (374 × 253).
Collection: Morrison.

YEISUI (worked in Kwansei).

Pupil of Yeishi: designed book-illustrations and single sheets; signed also Ichirakutei. His style is very close to that of Yeishō.

1. PORTRAIT OF A BEAUTY HOLDING A PLANT OF THE LUCKY FLOWER. One of a set of 'Five Festivals and Beauties.' Large head and shoulders of a girl holding on a lacquered stand a plant of the *Fukujusō* (Adonis Sibirica) growing in a pot. Above l. on a fan is the girl's name, *Komurasaki* (Little Violet) *of Tamaya*, and on a label the title of the set, *Bijin Gosekku.* Colours: green, red, yellow, purple (faded) on pale gray ground. Signed, *Ichirakutei Yeisui gwa.* Publisher, *Marubun.*

15⅛ × 10 in. (384 × 255).
Collection: Morrison.

2. PORTRAIT OF A BEAUTY; THE SAME PRINT AS THE LAST, IN A LATER STATE. A later state of the print just described, with the name removed from the fan and the name *Chōzan of Chōjiya* added at the r. The colour-scheme is the same, but the colours are of inferior quality, though less faded. Publisher, *Marubun.*

15⅛ × 10 in. (384 × 255).
An instructive example of the difference in colour and general quality between original and later impressions. Note the loss of depth in the blacks. The indication of transparency in the comb, through which the dark hair shows, and the broken pearl-gray of the background are both omitted.
Collection: Hart.

3. OHAN AND CHOYEMON. The two lovers of a famous play. Chōyemon embraces the girl, entreating her to elope with him, while Ohan

turns away her head, yielding but regretful. She is in a dress of reddish-brown over red; he is in black and bluish gray, with red stripes. The names of the lovers are at the top of the print. Signed, *Ichirakutei Yeisui gwa.* Publisher, *Marubun.*

14 × 9½ in. (355 × 240).
Collection: Bacon.

REKISENTEI YEIRI (worked in Kwansei).

Pupil of Hasegawa Mitsunobu. He was much influenced by Yeishi, though he wrote the Yei of his name with a different character from that used both by Yeishi and by the pupil called Yeiri, already catalogued His work has close affinities with Yeishi's school.

1. THE GEISHA BANDO O-UME; ONE OF A SET OF TWELVE MONTHS AND GEISHA OF RENOWN. O-ume, in (faded) purple, green and pink, is walking towards the l. accompanied by a boy with a hobby-horse, dressed in pink and green. She is followed by a servant of the house to which she belongs; he wears a brown check garment over black, and carries on his back a bucket filled with sprays of pine, etc, for the New Year decorations. Above is the title of the series, *Fūriu Jūni Tsuki Geisha no tori awase* (Elegant Twelve Months and Names of Rival Geisha), and the names *Bandō O-ume* of *Hasegawa chō* (street), *Fujiya Onui* (the servant) and *No Shiomatsu* (the boy). Signed, *Rekisentei Yeiri gwa.* Publisher, *Yamachō.*

15⅜ × 10 in. (391 × 254).
Collection: Morrison.

2. GROUP FROM A DAIMIO'S PROCESSION. Three women acting the part of a daimio's retainers. One dances along, carrying a closed umbrella, another holds a rope. They are on the bank of a moat, on the further side of which is a wall of masonry. Tones of pink and red, green and yellow in the dresses. Signed, *Rekisentei Yeiri gwa.* Publisher, *Iwatoya.*

15⅛ × 10 in. (384 × 254).
Probably part of a six-sheet print. The impression has been mellowed by exposure.
Collection: Bacon.

FIVE-SHEET PRINT.

3. THE ARRIVAL OF A PRINCE AT HIS PALACE. A procession of many figures, in which women play the part of men, escort the prince, who has just alighted from an ox-drawn carriage which is at the r., and is about to mount the steps of the verandah at the l. A page walks behind the prince, whose long train is carried by a woman, while another woman carries his shoes on a stand. Behind the blind which covers the palace door is seen a princess, and two ladies wait on the verandah. In the background is the castle wall. The colour-scheme is of purple, gray and green, foiled by tones of dull yellow. One of the women is in pale blue. Signed, *Rekisentei Yeiri gwa.* Publisher, *Marubun.*

Each sheet 14⅝ × 10 in. (370 × 253).
Collection: Tuke.

SORAKU (worked in Kwansei).

A rare artist, who worked under Yeishi's influence, and was probably a pupil. He also wrote humorous verse.

1. A GIRL TIGHTENING A DRUM. A girl sitting on the ground pulls tight the red strings of the *tsuzumi*, which she has taken from its black lacquer box lying beside her. She wears a black-striped dress, over purple; pink and green also showing. Verse by Shigaisei: *Sleeping or waking the little drum never stops its troubled pulse; so it is with the little heart that beats with love when the loved one is far away.* Signed, *Soraku gwa.* Publisher's mark unidentified.

15 × 10 in. (380 × 253).
Collection: Morrison.

TAMAGAWA SHIUCHO (worked in Kwansei).

Possibly a pupil of Ippitsusai Buncho, as he uses the same character for the *chō* of his name. Worked under Yeishi's influence.

1. A GIRL AT HER TOILET. A girl sitting before her mirror putting powder on her face from a small pot which she holds in her hand. On the floor is a packet of the powder. She is dressed in a blue and white stripe, with pink and white sash. At her back l. appears part of a screen

painted in the Kano style with Chinese figures. On this screen is the signature *Tamagawa Shiuchō*. Above r. is the title *Fūriu Keshō Kagami* (Elegant Toilet Mirror). Publisher, *Yezakiya*.

14¾ × 10 in. (375 × 255).
Collection: Morrison.

2. THE GATE OF THE TEMPLE OF KWANNON, ASAKUSA. The courtyard in front of the gateway, on each side of which are pictures of the Wind and Thunder Gods; the court is thronged with people, and many more are seen within the gate. At the r. is a booth, hung with towels, where the people wash before going in. The colour-scheme is of blue-green and gray-blue, foiled by yellow and light red. At the side is the title, *Picture of the Thunder-God Gate in Kwanzeon, Asakusa Temple.* Signed, *Tamagawa Shiuchō gwa.* Publisher, *Wakasaya Yoichi.*

8⅞ × 14⅜ in. (224 × 365).
Collection: Hart.

HASHIRAKAKÉ; PILLAR-PRINT.

3. YUGIRI AND IZAYEMON. Two lovers in a play. A young man, seen to the waist, holds a pipe in his raised hand. Over him stands a girl, looking down, with sleeve raised to her cheek. Colours: pale blue, purple, pink, yellow. Above are the names *Yugiri* and *Izayemon.* Signed, *Shiuchō gwa.*

24¾ × 4¾ in. (629 × 121).
Collection: Tuke.

YEISHOSAI CHOKI, afterwards SHIKO (worked about 1785–1805).

Chōki* was a pupil of Toriyama Sekiyen, the father of Utamaro, who produced many illustrated books but no single prints. Like all his generation, he came under the spell of Kiyonaga, then worked somewhat in the manner of Yeishi, though at times imitating Sharaku. In the last years of the 18th century he changed his name to Shikō and came more under the influence of Utamaro. He also signed Yeishōsai.

* Kurth and other German writers adopt the alternative reading of the characters, Nagayoshi. But Japanese authorities and tradition indicate the pronunciation Chōki.

[1–7.] The Life of Komachi in Seven Scenes. The title of this series, as given on each print, is *Keshiki Nana Komachi*, 'Seven Aspects of Komachi illustrated in Views.' Each design is a roundel, with one of Komachi's poems on the margin. The prints are in black and gray with a slight tint only.

1. AMAGOI KOMACHI. The poetess invoking rain in drought. Komachi walking on the shores of a lake, attended by two men, one of whom holds an umbrella over her head. Pine-trees, r. Signed, *Chōki gwa.* Above, *Amagoi Komachi* and a poem, the point of which depends on a pun which cannot be rendered in English. '*On the sun-born land* (Nipon) *the sun may well shine fiercely; but which country has been named Amegashita?*' Amegashita is a poetical name for Japan. It means 'Under the heavens,' but as *ame* means 'rain' as well as 'heavens,' it is here to be rendered 'Under the rain.'

10 × 7¼ in. (255 × 185).

In the year 866 there was, according to the legend, a great drought, which the magic of Komachi's verse alone had power to end.

Collection: Morrison.

2. SOSHI ARAI KOMACHI. 'Washing the Manuscript.' Komachi dipping a book in a bowl of water, while three nobles look on. An interior. Signed, *Chōki gwa.* Poem, *O you who were not sown, from what seed did you shoot and grow, waterweeds that float, tossed upon every wave?*

10 × 7¼ in. (255 × 185).

Komachi and the poet Kuronoshi were rivals in a poetical competition. Kuronoshi overheard the poetess repeating her poem to herself; and when it was her turn to recite it in the imperial presence, he accused her of claiming an old poem as her own. To prove his charge he produced a copy of the Manyōshiu, into the classic pages of which he had interpolated the poem he had overheard. Komachi called for a bowl of water, and washing the book wiped off the fresh traces of ink; and her treacherous rival was confounded. The incident has often been commemorated by painters, notably by Kōrin.

3. KAYOI KOMACHI. 'Frequented by the World.' Komachi at the door of a house, looking out; outside the garden gate stands a young noble, Fukakusa no Shosho; and a carriage waits near. Poem, written by Komachi on hearing of her lover's death, *How strange to sleep alone for a hundred nights!* Signed, *Chōkigwa.*

10 × 7¼ in. (255 × 185).

Fukakusa no Shosho proposed to Komachi. She imposed exacting tasks on him

CHOKI. No. 13.

for a hundred nights, before consenting to listen to him. On the ninety-ninth night he died, frozen by the cold.

Collection; Morrison.

4. KIYOMIDZU KOMACHI. In the garden of Kiyomidzu temple Komachi talks to an old priest. From the roof water is falling. Poem, *The beauty of the waterfall never changes. Why do we grow old in vain?* Signed, *Chōki gwa.*

10 × 7¼ in. (255 × 185).

Kiyomidzu, the name of a celebrated temple at Kioto, means Clear Water. The two fountains at this temple are supposed to keep always the same, whatever the weather and the season.

Collection: Morrison.

5. SEKIDERA KOMACHI. Komachi now old, wretched, and in poor attire, leans on a staff and parleys with an old priest who, with an acolyte, has appeared from the Sekidera temple gate. Signed, *Chōki gwa.* Poem, *Since life must be so brief, O that age might write no change upon us!*

10 × 7¼ in. (255 × 185).

Collection: Morrison.

6. OMU KOMACHI. 'Komachi of the Parrot.' Komachi, old and dishevelled, is reading at the door of her thatched hut a poem brought from the emperor by a noble attended by two retainers. Signed, *Chōki gwa.* Poem, *Above the cloud there is no change, now as in the olden time, only the desire remains to look upon the inside of the curtain.* For the circumstances of the composition of this poem, *see* note on Harunobu, No. 2 (p. 33).

10 × 7¼ in. (255 × 185).

7. SOTOBA KOMACHI. The Poetess among the Tombs. Komachi sitting on a *sotoba*, a long wooden tablet set up to mark a grave, and speaking to two priests who pass by on a path by the side of a stream. Signed, *Chōki gwa.* Poem, *It is because we are in Paradise that all in this world wrongs us; when we go out from Paradise, nothing hurts, nothing matters.*

10 × 7¼ in. (255 × 185).

Collection: Morrison.

8. GIRLS MAKING FLOWER-ARRANGEMENTS; PART OF A TRIPTYCH. Three girls in a room engaged in arranging flowers for a

competition; flowers in various receptacles and vases are arranged in a recess at the back; one girl, dressed in purple, stands holding a kettle of water; another, in pale orange, kneels with a small cup in her hand; the third, in pale blue, sits behind the others looking at the flowers. Green floor. Above, on pink label, is the title, *Fūriu Ikebana Kwai*, '*Elegant Meetings for Flower Arrangement.*' Signed, *Chōki gwa.* Publisher, *Tsuruya.*

13 × 8¾ in. (328 × 223).
Collection: Hart.

9. THE CONFESSION OF TAKAWO. A courtesan sitting on the floor of her room and knocking out the ashes of her pipe into a jar that stands on a tray with a bowl of charcoal. She wears a pink dress, with a green border. Yellow ground. Above is the title, *Confession of Takawō*, and the verse, *I put the pipe to my lips, but my throat is choked with sorrow and cannot draw in the smoke; there is not a night I have not passed in weeping. O miserable to be a woman and exposed to all men's eyes!* Signed, *Chōki gwa.* Publisher, *Tsuruya.*

15 × 9⅞ in. (382 × 250).
Takawō was a famous courtesan, who was killed by the Lord of Daté. The name is here used for a type.
Collection: Morrison.

10. COURTESANS WALKING; PART OF A TRIPTYCH. An Oiran, dressed in yellow and pink, and her shinzō, in pink and white and green, walking l. under a large umbrella which is held over them from behind by a servant, and accompanied by two kamuro in pale purple under one umbrella. Snow-covered green pine and bamboo l. Above is the name Nanishiwō of Nakamanjiya, and the names of her two attendants, Sonowō and Chidori; also names of four other courtesans not appearing on this sheet. Signed, *Chōki gwa.* Publisher, *Tsutaya.*

14⅛ × 9¾ in. (360 × 247).
Collection: Hart.

11. SCENE FROM ACT IX OF THE CHIUSHINGURA. Honzō (played by Danjurō) stamping on the wooden stand on which Ishi had demanded that his severed head should be placed, while Ishi, dressed in black, crouches with furious gestures beside him. Behind, her son Rikya appears with a spear. Above, l., is the title *Chiushingura 9th act.*

Colours: Pink, purple, green, yellow. Signed, *Chōki gwa.* Publisher, *Tsuruya.*

9⅞ × 7¼ in. (250 × 183).

One of a set designed much under the influence of Sharaku. Chōki designed a print of a tea-house girl, into which he introduced one of the Sharaku actor-heads (*see* under Sharaku, No. 12); and here he adopts the realistic portraiture of that master in the faces of the actors.

Collection: Morrison.

12. LOVERS PARTING; SCENE FROM A *JORURI* PLAY. The girl kneeling holds the hem of the young man's blue and white dress, seeking to detain him; he looks down on her sadly. In one hand he carries a box with the implements of his trade—hairdressing. Her dress is mauve and gray. Above are the names *Okoma of Shirokiya* and *Saizō.* Signed, *Shikō gwa.*

9¼ × 7 in. (235 × 177).
Collection: Bacon.

13. A GIRL MENDING A YOUNG MAN'S COAT. A girl sewing the sleeve of the coat of a young man sitting beside her. Half-length figures, the girl dressed in purple and pink, the youth in black and brown. Cherry-blossom above. Signed, *Shikō gwa.* Publisher, *Tsutaya.*

14⅜ × 8⅞ in. (364 × 227).
Collection: Morrison.

14. THE THIRD OF THE THIRD MONTH. TWO GIRLS WITH A BOX OF DOLLS. One of a set of 'Manners of the East (*i.e.* Yedo) and Five Festivals.' Half-length figures of two girls, dressed in purple, pink and black: one of them carries a box inscribed *superior dolls* (hina) and a bunch of sprays of cherry-blossom. Title of series above, *Azuma Fūzoku Gosekku Awasé*, and *Third Month.* Signed, *Shikō gwa.* Publisher *Matsuyasu.*

14¼ × 10½ in. (361 × 266).
Collection: Tuke.

15. THE NINTH OF THE NINTH MONTH. YOUTH AND GIRL WITH CHRYSANTHEMUM. One of the same as the last. A girl dressed in pale purple and pink with chrysanthemums in her hand leaning over a screen and talking to a youth who holds a saké cup. He is

dressed in pale blue, over black, green and purple. Above is the title of the series. Signed, *Shikō gwa.* Publisher, *Matsuyasu.*

15 × 9⅞ in. (383 × 250).
Collection: Morrison.

16. GIRLS IMITATING A DAIMIO'S PROCESSION; PART OF A LARGE COMPOSITION. Three pairs of girls dressed in purple or gray walking l., the pair in front carrying coffers slung on poles, the rest spears and halberds. Fuji in the background. Signed (thrice), *Shikō gwa.*

8⅞ × 12⅞ in. (225 × 327).
The triple signature on the print shows that it was meant to be cut into three separate prints. Doubtless part of a twelve sheet composition.
Collection: Bacon.

HASHIRAKAKE; PILLAR PRINT.

17. THE STRUGGLE OF CONSCIENCE. A girl, half-kneeling, seeks to detain her lover; she pulls him by the girdle, which two good elves try to detach from her grasp, while a bad elf, hanging from the top of a screen, like a monkey, incites him to stay. The print is designed in gray, relieved by pink, warm yellow and purple. Signed, *Chōki gwa.*

24¼ × 4⅜ in. (617 × 110).
The heads of the elves have instead of features the characters *zen* and *aku*, 'good' and 'wicked' respectively.
Collection: Morrison.

TRIPTYCH.

18. PARADE OF COURTESANS. At the r., Ichikawa of Matsubaya paces from the r. with her shinzō and two young kamuro, Minomo and Tamamo; in the centre, Tsukasa of Ogiya, with her shinzō, is attended by Ageha and Kocho; from the l. comes to meet them Sugawara of Tsuruya, with her shinzō and two small maids, Fumiji and Kashiko. Above are the names of the girls. Rose-red, green and yellow predominate in the colour; blues and purples have faded. Signed, *Yeishōsai gwa.* Publisher, *Tsutaya.*

14⅜ × 9½ in. (365 × 240).
A late print, about 1802 or 1803.
Collection: Tuke.

KITAGAWA UTAMARO (b. 1753; d. 1806).

Utamaro was the son of the painter and illustrator Toriyama Sekiyen.* He studied under his father and also in the Kano School. He was first known as Toriyama Toyoaki, but adopted the family name of Kitagawa, perhaps because his irregular life displeased his father, and a little later the name of Utamaro. He began to design book-illustrations at the age of twelve, and during the Temmei period illustrated a number of novels; but his fame rests on his picture-books, some of them devoted to natural history, and on an immense series of prints, in which woman is the absorbing theme. Utamaro began by working in the style of Shunshō and Shigemasa; then, like all his generation, fell under the spell of Kiyonaga; but by the end of Temmei (1788) his powers were mature, and from 1790 his own personal style became more emphasised. His fame spread over Japan, and his prints were imitated by forgers. He lived in Yedo with the publisher Tsutaya till the latter's death in 1797. In the last years of his life Utamaro's powers declined. In 1804 he published some prints which gave offence to the Government (see No. 110 below), and was imprisoned. The punishment broke his exhausted constitution. He died, according to one account, on September 20, 1806; according to another, on May 3, 1805. A portrait of him, painted by Yeishi, is in the Museum Collection.

In the following catalogue references are made to the well-known work by De Goncourt (Outamaro: Paris, 1891); to the more detailed, though far from complete, catalogue of the artist's works by Kurth (Utamaro: Leipsig, 1907); and to the series of reproductions edited by Raymond Koechlin, with a catalogue by Vignier and Inada of the Utamaro exhibition held in Paris at the Musée des Arts Décoratifs in 1912.

1. LADIES OF THE COURT ADMIRING THE BEAUTY OF THE MOON. On the verandah of a palace a lady stands contemplating the moonlight; two companions are seated near her; and within the room, half hidden by a blind, appears the seated form of the Emperor. A flowering bush of *hagi* l. denotes that it is autumn. Conventional yellow

* Kurth, followed by Koechlin, denies that Utamaro was Sekiyen's son, adhering to the old account given in the *Ukiyoyé Ruikō*, according to which he only entered Sekiyen's studio after coming to Yedo as a boy. Sekiyen, however, in the preface to his pupil's well-known book of 'Insects,' speaks of watching Utamaro's habits as a small child; and the true facts of the artist's birth and parentage have been ascertained from family records, first published in 1901. See *Masterpieces of the Ukiyoyé School*, Vol. v., p. 179; and Morrison, *Ostasiatische Zeitschrift*, January, 1913, p. 475.

clouds cut off the landscape. Red, green and yellow in the dresses. Signed, *Utamaro gwa.*

8⅝ × 12¾ in. (220 × 323).

Designed in the style of the Tosa school. The standing lady is perhaps the poetess Murasaki Shikibu, taking part in the *kangetsu-no-yen* or *Banquet of Contemplation of the Moon.* The print dates from the artist's youth. Note the early signature with its square and neat form.

Collection: Morrison.

2. FIRST DRAWING OF THE YEAR: SURIMONO. An artist, dressed in pale yellow over green, kneels before a red-brown mat on which are painting materials and a sheet of paper; he is painting in ink the *Hoshinotama,* the sacred jewel, having already painted Fuji and Fukurokujiu on sheets of paper lying beside him. Verses (1) *The feet of the day linger; even brushes and ink feel the renewal of Spring.* By *Furute Urayoshi.* (2) *Now Spring is come, the water of Suzuri Sea grows still, and brushes start painting the distant haze with delicate washes of ink.* By *Kido Isshi.* (3) *Write the characters for haze and spring* (*kazumi* and *haru*) *and the water-cress will not be frozen* (Spring haze denotes warm, moist weather). By *Shuraku Kanko.* Signed, *Utamaro gwa.*

4⅞ × 7 in. (122 × 178).

The first painting, writing, &c., done in the New Year is done with ceremony, and an endeavour is made to give it a lucky character. The Jewel, Fuji, and Fukurokujiu are all lucky subjects. The 'Suzuri sea' of the second poem is the hollow in the ink-box, *Suzuri,* which holds the liquid ink.

Collection: Tuke.

3. FIRST WRITING OF THE YEAR: SURIMONO. A youth kneeling before a red-brown mat and preparing to write on a sheet of paper. A woman and child are watching him. Dresses of pale purple, green, and dull red. On a screen behind is a sketch of a horse, and the set of the 'small' months of the year. Specimen verse: *Ink-box, when you are opened, a new spring brush shall be used, and the rubbing of the ink-cake shall not make the water muddy.* By *Kido Isshi.* Signed, *Utamaro fudé.*

5⅜ × 7⅓ in. (137 × 186).

Kurth, No. 447. The 'small' months (January, April, June, July, September, October) on the screen are mistaken by Kurth for the name Ono no Tofu, the celebrated calligrapher, whom he assumes to be the subject of the print.

On the first day of the year children write large characters in ink; these are hung up as specimens of brush-work, and visitors give presents for the best writing.

The painting of the horse almost certainly signifies the Year of the Horse, in which case the date of the print would be 1786. In any case the print must date from near that year.

Collection: Tuke.

UTAMARO. No. 23.

4. THE CUCKOO FLYING IN THE MOONLIGHT: LONG SURIMONO. The 'hototogisu' flying and uttering its cry in the pale blue air. At the l. is the moon, all but its lower edge shadowed by a cloud. The colours are light tints; the moon is printed in silver. Signed, *Utamaro fudé.*

7¾ × 18¾ in. (196 × 480).

The extreme delicacy of the work recalls the prints in the artist's famous book *Yehon Momo-chidori*, published without date but probably before 1790.

Purchased, 1910.

5. THE BIRTHDAY OF BUDDHA. A friar in a tucked-up black garment collecting alms from a woman who holds a baby in her arms. She is dressed in gray with green sash, the baby in pink. On the verandah on which she stands is a small bronze figure of Sakyamuni under a canopy, pointing with one hand to heaven and with the other to earth. Above is *Fourth Month*, and a verse by Enrijiu: *Shaka* (Sakyamuni) *of the Birthday hearing the song of the nightingale knows not whether to point to earth or to heaven.* Signed, *Utamaro gwa.* Publisher, *Wakasaya.*

9¾ × 7⅜ in. (247 × 187).

The festival of the birthday of Shaka, *Tanjō*, falls on the eighth day of the fourth month. According to the legend, when Buddha was born from the right side of his mother, he stepped immediately on a lotus, pointed with his right hand to Heaven, and with his left to Earth, and said, 'I am the only one throughout the world, the heavens and the earth.'

Purchased, 1907.

6. BOYS DRESSED AS WRESTLERS. Two boys wrestling and another acting as umpire. They are naked except for a red, green or yellow fringed apron of the kind worn by wrestlers, on which are their names, *Kumonriu, Raiden*, and *Wada-no-hara.* Signed, *Utamaro gwa.* Publisher, *Wakasaya.*

8 × 5⅝ in. (205 × 144).

Collection: Tuke.

7. AMUSEMENTS OF CHILDREN; THE MONTH OF MAY. One of a set of twelve. Two children playing, one with a warrior's helmet, mask, and armour, set on a stand, the other with a sword. Title on label, *Osana Asobi Jūni Tsuki* (Amusements of Children in the Twelve Months) and *Fifth Month.* Signed, *Utamaro fudé.*

6⅞ × 6¼ in. (173 × 160).

Collection: Tuke.

8. HAWKERS UNDER FUJI: THE 'THREE LUCKY THINGS.' Two men, each with a hawk on his wrist, standing on the bank of a stream; plants of *nasu* (egg-plant) grow in the foreground l.; Fuji rises in the background. Signed, *Utamaro fudė.* Scarcely coloured, except for the red and yellow of the hawkers' coats.

10 × 15¼ in. (253 × 387).
For the subject see note on Koriusai, No. 5 (p. 50).
Collection: Tuke.

9. MUSICIANS WITH PERFORMING MONKEY. A boat on a river, with three travelling musicians in it, dressed in gray, green, and olive-brown; one plays the *samisen*, another the drum; the third holds up a long stick, at the end of which is a monkey with a fan. A clump of reeds at the back l. Verse, *You may think it is he makes the monkey move round, but he goes round the world being moved by the monkey.*

10 × 15 in. (255 × 380).
Drawn in the style of Hanabusa Itchō.
Kurth, No. 459.
Collection: Bacon.

10. WORKS OF THE TWELVE MONTHS: MAY. A boy-servant bringing a present of *kashiwa-mochi*, a kind of rice-dumpling wrapped and steamed in oak-leaves and eaten in the fifth month; he has set the tray down on the raised floor of the house, where a maid stoops to receive it. At the l. are two banners and a picture of Shōki. Colours: blue, purple, green and yellow. Title on label, *Jūni kō: Satsuki* (Azalea). Verse, *How merry a family is that where many children were born!* Signed, *Utamaro fudė.* Publisher, *Wakasaya.*

9⅜ × 7 in. (238 × 178).
Kurth, No. 293. This is the Boys' Festival on the fifth of May, when banners and pictures of Shōki, the demon-slayer, are displayed. In this series Utamaro adopts a humorous liveliness of manner akin to that of Itchō.
Purchased, 1907.

11. JUNE; ONE OF THE SAME SET AS THE LAST. A girl stepping into a boat from the bank of the Sumida, helped by a man sitting in the boat. A bat and crescent moon denote the twilight. Designed in the same scheme of colour as No. 10. Title on label, *Jūni kō: Minazuki.* Verse, *Punted by the bamboo-pole, we, a gay company, go to Mukojima and in our boat enjoy the coolness in the twilight on the stream.* (*Kawataki*

means 'bamboo-pole' and also a 'gay woman.') Signed, *Utamaro fudé.* Publisher, *Wakasaya.*

9 × 6 in. (228 × 168).
Collection: Bacon.

12. THE THREE CHINESE HEROES PLEDGING THEIR FRIENDSHIP. The three heroes of the Han Dynasty, Gentoku, Kwan-u, and Chōhi, about to drink of a cup of wine in pledge of their comradeship. Large heads, fierce and bearded, drawn with great force of line, against a yellow background. Green, gray, and pink in the dresses. Signed, *Utamaro gwa.* Publisher, *Tsuruya.*

15 × 10 in. (385 × 255).
The form of the signature, both characters of the name being written full instead of being abbreviated, is unusual; and the print is designed in a style akin to that of the Kano school. The print dates from somewhere about 1790; cf. prints with the same form of signature reproduced by Koechlin, pl. xxii. & xxiii.
Purchased 1907.

13. OKITA AND OHISA PLAYING 'UDEOSHI.' The two girls crouch opposite each other, with right arms held upright, elbows on the floor, and hands clasped. At the l. sits the actor, Segawa Kikunojō, dressed as a woman; he acts as umpire with a fan. At the sides are the names of the girls, *Kita of Naniwa tea-house, Asakusa; Champion of the West,* and *Hisa of Takashima tea-house, Riogoku; Champion of the East.* Signed, *Utamaro gwa.* The colours have faded: a green and pale pink remain. Publisher, *Iwatoya.*

8⅞ × 12⅜ in. (225 × 315).
The print dates from 1790 or a little earlier; perhaps 1789. It is apparently one of a series. A very similar print is reproduced by Koechlin, Utamaro, pl. xxi. See Kurth, Utamaro, p. 300. Ohisa and Okita were tea-house waitresses, friends and favourite models of the artist. Cf. Kurth, 'Neues über Utamaro,' in Ostasiatische Zeitschrift, July 1912, p. 151. The game of *Udeoshi* is a kind of wrestling with the arms, the object of each player being to bear down his opponent and force him to raise his elbow from the mat. The girls have playfully assumed the titles of Champion of the East and Champion of the West in imitation of the real wrestlers. See note on Shunyei, No. 35 (p. 110).
The actor Kikunojō is to be recognised by the crest on his coat. Cf. the portrait of the same actor in the triptych of the same date reproduced by Koechlin, pl. cxiii, No. 283. Like Harunobu, Utamaro proclaimed his contempt for the stage, though, also like Harunobu, he designed actor-prints in his youth. Examples exist signed *Toyoaki* (Kurth, 'Neues über Utamaro') and *Utamaro* (Boston Museum, and Koechlin, Nos. 3, 20, 281, 283). At the end of his life Utamaro published a print of actors as Ohan and Chōyemon, reproduced by Kurth in his 'Utamaro,' pl. 22, in which the actors are

idealised, as a protest against the realism introduced by Sharaku and continued by Toyokuni. Kurth is wrong in supposing that this print was produced at the time of the Sharaku prints (1793–4), as it manifestly belongs to Utamaro's latest years, and, in fact, is definitely recorded to have been published in 1803.

Collection : Morrison.

14. UTAMARO PAINTING A SCREEN IN ONE OF THE GREEN HOUSES. The artist, dressed in gray, is seated on a red mat before a paper screen, on which a Chinese landscape is begun. He turns to dip his broad brush in a saucer of ink. Three girls r. look on with admiration; one, dressed in purple, kneels; another, in blue, stands by the screen, with a young girl in red beside her. Ink-slab, brushes and a bowl of water are on the floor beside the painter. Above is the word *Gwa* (painting), and a poem difficult to decipher and hardly translatable. Signed, *Utamaro gwa.* Publisher, *Tsutaya.*

14⅝ × 9¾ in. (370 × 249).

About 1790. One of a set of Four Accomplishments, *Kin-ki-sho-gwa.* On the dress of Utamaro is the 'mon' of Ogiya, the House of the Fan. The girl in blue wears Utamaro's own three-leaved crest.

Another and later portrait of the artist engaged in painting a huge Hōō bird, also in the Yoshiwara, forms a double-page design in the well-known book published in 1804, *Seirō-yehon-nenjiu-giōji.*

Kurth, No. 229.

Collection : Morrison.

15. A MARRIED WOMAN READING A LETTER. ONE OF 'TEN TYPES OF WOMEN'S PHYSIOGNOMIES.' Full half-length of a woman with blue sleeves and yellow, black-patterned obi holding up a roll of paper before her eyes and reading the writing on it. An inner dress of purple shows at her neck, and pink at her sleeves. Her shaved eyebrows denote that she is married. Mica ground. Title on a triple label, with the centre blank, *Fujo ninsō jiubin.* Signed, *Somi Utamaro ko gwa,* 'thoughtfully drawn by Utamaro the Physiognomist.' Publisher, *Tsutaya.*

13½ × 9¾ in. (344 × 249).

Reproduced in colours by Koechlin, pl. xiii, No. 34.

Kurth, No. 333. The signature is wrongly read by Kurth *Utamaro sha gwa; sha* and *ko* being represented by two quite distinct characters, and *sha* (person or object) having no meaning in this connection. The date of this beautiful series is about 1790.

Collection : Morrison.

16. A TYPE OF LOVE; ONE OF A SET CALLED 'CHOSEN POEMS; SECTION OF LOVE POEMS.' Bust of a young woman in

three-quarter face looking l. Her lips are red. She is dressed in purple, and the fingers of one hand show inside the raised sleeve with its red and green lining. Inner dresses of red and white show at the neck. Pink mica background. Title of the series on a label, *Kasen Koi no bu*, with the sub-title, *Mare-ni au Koi*, 'Love that seldom finds fruition.' Signed, *Utamaro fudé*. Publisher, *Tsutaya*.

15¼ × 10 in. (388 × 253).
This series is unknown to Kurth. The date is about 1790 or a little later.
Collection: Morrison.

17. A TYPE OF LOVE; ONE OF THE SAME SET AS THE LAST. Bust of a young married woman leaning her cheek lightly on her hand and looking r. in a listening attitude. Her bare arm emerges from the red lining of her sleeve. On her gray dress is a pattern of birds and foam in white. Her lips are red. Pink mica ground. The title is rubbed and almost illegible; the sub-title is *Mono Omo Koi*, 'Anxious in love.' Signed, *Utamaro fudé*. Publisher, *Tsutaya*.

14⅝ × 9¼ in. (373 × 235).
Another edition of the print has eyebrows. The example reproduced by Koechlin, pl. xxxiv, No. 76, has no title, signature, or publisher's mark.
Collection: Bacon.

18. PORTRAIT OF HANA MURASAKI; ONE OF A SET OF SIX TAMAGAWA. The girl, dressed in pink and purple with white sash, sits with a pipe in her hand contemplating her reflection in a large round mirror held by her *kamuro* l. The young girl wears purple with a green sash. Yellow background powdered with mica. Above is the title of the series, *Roku Tamagawa*, the name of the girl, 'Violet Flower,' and the poem, *Ah me, the lover that promises to come again to-morrow! he is like a wave gliding on Tama stream*. Signed, *Utamaro gwa*. Publisher, *Tsutaya*.

14⅜ × 10 in. (365 × 253).
Kurth, No. 360 (the series). Date, a little after 1790.
Collection: Morrison.

19. PORTRAIT OF WAKAZURU; ONE OF THE SAME SET AS THE LAST. A girl in a pale dress sitting on a stove covered with pink and white cloth, with a companion on the floor beside her in pale blue, with sash of black. They are looking at a scroll which the latter is unrolling. The former points with her pipe to the pattern of *chidori* birds on the scroll. On a label is the title of the series, the name of the girl,

Wakazuru of Wakamatsuya, 'Young Crane of the House of the Young Pine,' and the poem by Toshiō Haruchika: *Against the frosty gleam of Tama bank, bright with a golden fringe, suddenly a flock of startled plovers flutter: a picture like some fair brocade.* Yellow ground. Signed, *Utamaro gwa.* Publisher, *Tsutaya.*

14¾ × 9⅞ in. (375 × 250).
Collection: Satow.

20. A GIRL EXAMINING A PIECE OF GAUZE: PART OF A TRIPTYCH. A young woman sitting on her heels holds up to the light the end of a long roll of gray gauze with white spots, through which her face is seen. She is dressed in pale blue with black sash. Leaning over her knee, a small child in a sleeveless pink garment plays with a fan, on which is a purple crest. On the floor are a black-lacquer work-box, a measuring rod, and a pair of shears. Yellow ground. Signed, *Utamaro fudé.* Publisher, *Uyemura.*

14¾ × 9¾ in. (373 × 248).
Kurth, No. 307, describes this as a single sheet, but it is really the left-hand sheet of a triptych, described below, No. 102.
Collection: Satow.

21. A WOMAN SHAVING HER TEMPLES. A young mother, dressed in pale purple with dark green sash, is seated, shaving her right temple; at her feet l. a small boy in pink dress sits looking up at her and points with his finger. Yellow ground. Signed, *Utamaro fudé.* Publisher, *Uyemura.*

14¾ × 9¾ in. (373 × 248).
Probably part of a triptych; perhaps a companion to that of which the last is a part.
Collection: Satow.

22. A BEAUTY OF THE DAY AS SEIOBO; ONE OF A SET OF 'EIGHT CHARMING SAGES.' Full-length figure of a tall girl in purple over pink, with a red sash, standing by a tall red stand on which is an incense-burner. Beside her l. her *kamuro*, in purple with green sash, holds a dish of peaches. Yellow ground. On a double label is the title, *Enchiu Hassen (or Hachi-sen)*; *Seiōbō*, and beside this the name of the courtesan, *Takikawa of Ogiya*, and of her two *kamuro*, *Onami* and *Menami.* Signed, *Utamaro fudé.* Publisher, *Tsuruya.*

14¾ × 9⅝ in. (373 × 245).
Kurth, No. 374.

Reproduced in colours by Fenollosa, 'Outline of the History of Ukiyo-yé,' pl. XV. One of a series in which beauties of the Yoshiwara are posed in the traditional attitudes of the Eight Immortals of Chinese Legend. Others of the set, in the Boston Museum, are of girls representing Gama Sennin and Tekkai Sennin. Here the girl is made to travesty the Fairy Queen, Si Wang Mu or Seiōbō, whose palace is fabled to lie in the heart of Asia; even mortals have enjoyed familiarity with her, and to the Emperors Muh Wang and Wu Ti she gave peaches from the sacred tree in her palace-garden, the taste of which confers immortality. The goddess is a favourite subject with painters of the Chinese and Kano schools. Fenollosa unfairly represents this travesty of a classic subject as typical of the degeneracy he imputes to Utamaro. But similar parodies are frequent with the Ukiyo-yé print designers from the earliest times.

Kurth dates this series 'um 1800' and Fenollosa 'about 1798.' 'About 1795' is probably nearer the truth. *Cf.* the figures in the print of the Asakusa temple gate, reproduced by Koechlin, pl. xxxv., No. 78, which is dated 1795.

Collection: Satow.

[23–27]. Prints from the series *Seirō Jūni toki tsuzuki*, 'Twelve Hours of the Green Houses (continued).' On each print the title is written between the cords suspending the weights of a bracket-clock. On the bell of the clock is the name of the animal associated with each hour (the Japanese 'hour' corresponding to a period of two European hours); and for the dial the picture of a flower is substituted. The prints have a yellow ground dusted with gold. Dated by Kurth 'about 1790,' but rather to be placed about 1795.* The series was published by Tsutaya Juzaburō, whose mark is on each print.

Kurth, No. 297.

23. THE HOUR OF THE OX (1–3 A.M.). A girl with a taper looking for her sandals, into one of which she slips a foot. She is dressed in gray over pink, with purple sash. At her back l. is a screen. On the bell of the clock is *Ushi-no-koku*, 'Hour of the Ox,' and on the dial a peony. Signed, *Utamaro fudé*.

$14\frac{3}{4} \times 9\frac{1}{2}$ in. (373 × 240).
Collection: Satow.

24. THE HOUR OF THE DRAGON (7–9 A.M.). Two girls in bed, one, dressed in purple and red, lying down on the red mat, the other, dressed in pale pink and purple, raising herself on her elbow and pulling up the green quilt, with its richly patterned lining. Screen 1. On

* The series is obviously very near in date to the print just described, which Kurth puts ten years later.

the bell of the clock is *Tatsu-no-koku*, 'Hour of the Dragon,' and on the dial a lily. Signed, *Utamaro fudé*.

14¾ × 9½ in. (373 × 240).
Collection: Satow.

25. THE HOUR OF THE SNAKE (9–11 A.M.). A very tall, slender girl, in a bath-wrapper of pale tint from which blue has faded, wiping her ear after bathing; her kamuro, in a purple dress with red sash, kneels beside her and offers her a cup of tea on a tray. On the bell of the clock is *Mi-no-koku*, 'Hour of the Snake,' and on the dial an iris. Signed, *Utamaro fudé*.

14¾ × 9½ in. (373 × 240).
Reproduced by Koechlin, pl. lxxiv., No. 171.
Collection: Satow.

26. THE HOUR OF THE GOAT (1–3 P.M.). Three seated figures of girls amusing themselves with fortune-telling. The one in the middle, in a dress of pink and white plaid, is examining the open palm of the girl at the r., a kamuro, dressed in purple and olive. The girl at the l., in diaphanous black, is talking with a fortune-teller, who is outside the picture; before her, on the floor, are the fortune-teller's instruments, thin rods of bamboo and a book, laid on a *fukusa*, and two little bags of money. On the bell of the clock is *Hitsuji-no-koku*, 'the Hour of the Goat,' and on the dial a purple flower. Signed, *Utamaro fudé*.

14¾ × 9½ in. (373 × 240).
Collection: Satow.

27. THE HOUR OF THE DOG (7–9 P.M.). A girl, dressed in warm gray over purple (faded colours), seated on a red mat and writing a long love-letter on a roll of paper. She breaks off and turns her head to give some instructions to her kamuro, dressed in green, who kneels deferentially l. Signed, *Utamaro fudé*. On the bell of the clock is *Inu-no-koku*, 'the Hour of the Dog,' and on the dial a rose-mallow.

15⅜ × 10¼ in. (392 × 260).
Collection: Morrison.

28. THE EGG-PLANT GATHERER; PART OF A TRIPTYCH OF A HAWKING PARTY. A coolie has just set down his yoke, from which two big baskets full of egg-plants, *nasu*, are hung; and a girl, stooping down, picks out one, which she offers to her companion

standing by. Part of the cone of Fuji appears in the background, at the r. Designed in a scheme of blue, purple, green and yellow, white and black. Signed, *Utamaro fudé.* Publisher, *Murataya Jimpachi.*

15⅝ × 9⅞ in. (384 × 252).

Kurth, No. 99. Described by De Goncourt, Utamaro, p. 193, as a triptych in which ladies accompany a little daimio, who carries on his wrist, instead of a hawk, a sparrow. The subject is, of course, the 'Three Lucky Things,' for which compare Koriusai, Nos. 5, 36 and 50.

Collection: Bacon.

29. PORTRAITS OF HANAOGI AND TAKIKAWA. One of the series *Seirō Yūkun Awase Kagami,* 'Mirror of the Joyous Ladies of the Green Houses.' Bust portraits of the two girls: Hanaōgi, in pink, red, and black, with a writing-brush and paper in her hands; Takikawa l., in red, green, and purple, turning her head to speak to her. Pale gray ground. Title of series on label. Beside this are the names *Hanaōgi and Takikawa of Ogiya House.* Signed, *Utamaro fudé.* Publisher, *Yamada.*

15¼ × 10¼ in. (388 × 260).

Kurth, No. 397. Reproduced by Koechlin, pl. civ., No. 280. The extreme slenderness of the necks is characteristic of this period of the artist's career. *Awase Kagami* means 'using two mirrors'; one girl is the mirror of the other.

Collection: Morrison.

30. THE TOILET; A MAID COMBING A LADY'S HAIR. Half-length figures. A maid, in gray, with red and yellow sash, stands over her mistress and combs out her back hair. The blue has faded from the dress of the lady, leaving a yellowish gray. Pale gray background. The title of the series at the r. upper corner has been torn off. Signed, *Utamaro fudé.* Publisher, *Wakasaya.*

15 × 10 in. (380 × 254).

Collection: Satow.

31. LARGE HEAD: PORTRAIT OF HANAOGI. Head and bust of the fair 'Flower-Fan' in three-quarter face looking r.; the l. hand showing. Green dress over pink, both with the same pattern of cherry blossom. Gray background. Names of *Hanaōgi* and her two kamuro, *Yoshino* and *Tatsuta of Ogiya,* above. Signed, *Utamaro fudé.* Publisher, *Sensa.*

15⅛ × 10⅛ in. (384 × 259).

The large heads, a number of which are here catalogued, mostly belong to the years between 1796 and 1800.

Collection: Morrison.

32. LARGE HEAD: A GIRL AFTER THE BATH. Head and shoulders of a girl holding a towel between her teeth and with the fingers of her r. hand. In three-quarters face, looking r. Purple dress with leaf-pattern of white. Signed, *Utamaro fudé*. Publisher, *Yamaguchi Tōbei*.

14⅞ × 9½ in. (379 × 242).
Collection: Bacon.

33. BUST PORTRAIT OF A COURTESAN. Head and bust of a woman in a black outer robe over purple and blue, and with a white kerchief over her head, caught up between her lips; r. hand thrust in bosom; in three-quarter face turned l., eyes downcast. Gray background, with pink fan set open on a bundle of bamboo sticks: on the fan is a verse by Saritsutei Tsuchinari; *To the woman of the street corner dark is the road of love; in the dusk stands a figure draped in black; O how heart-breaking to her that she must stand with face exposed.* Signed, *Shōmei Utamaro fudé*. Publisher, *Yamamatsu*. Seal, *Honké*, 'Original House.'

14⅝ × 9¾ in. (372 × 248),
The addition of the word *Shōmei*, 'genuine,' to the signature in many prints of this period shows that prints with a counterfeit signature of the master were already being issued.
Collection: Satow.

34. LARGE HEAD: PORTRAIT OF HINAZURU OF CHOJIYA. Head and shoulders in three-quarter face, looking up towards the l. In the l. hand is a red saké-cup with cherry blossoms lying in it; the other hand is raised and beckoning. Red lips; pink, red and purple dress. Gray ground. In the upper r. corner are the names *Hinazuru* ('*Little Crane*') *of Chōjiya* and her kamuro *Midori* and *Tomari*, beside a small inset picture of a Chōjiya lantern and bamboo blind. Signed, *Utamaro fudé*. Publisher, *Omiya*.

14 × 9 in. (372 × 245).
Collection: Satow.

35. LARGE HEAD: ONE OF A SET OF 'FLOWER-LIKE BEAUTIES.' Head and shoulders of a courtesan in pink and white dress reading a letter which she holds in both hands; the face in three-quarters, turned l. In the upper l. corner is a red peony in a roundel with the title of the series *Bijin Hana Awase*. Signed, *Shōmei Utamaro fudé*. Seal, *Honké*. Publisher, *Omiya*.

14 × 9½ in. (370 × 242).
This series is not catalogued by Kurth.
Collection: Satow.

UTAMARO. No. 30.

36. LARGE HEAD: PORTRAIT OF SHIRATSUYU; ONE OF SEVEN KOMACHI OF THE GREEN HOUSES. Head and shoulders of a girl, in red and purple dress, holding in one hand a red saké-cup, while with the other she adjusts the yellow hairpins in her hair: her face looks l. Pale yellow ground. Title above, r., *Seirō Nana Komachi.* At the l. the names of *Shiratsuyu* (' *White Dew* ') *of Wakanaya,* and her two kamuro, *Isoji* and *Isono.* Signed, *Shōmei Utamaro fudé.* Publisher, *Sensa.*

14 × 9 in. (370 × 245).
Kurth No. 396 (the series). For Nana Komachi, see note on Harunobu No. 2, and Chōki, Nos. 1–7 (pp. 174–175).
Collection: Satow.

37. LARGE HEAD: PORTRAIT OF AKASHI: ONE OF THE SAME SERIES. Head of a girl turned r. and looking down; her hands are raised inside the sleeve. Dress of white (with blind-printed fret pattern), red and purple. Above is the title of the series and at the l. the names of *Akashi of Tamaya* and her two kamuro, *Uraji* and *Shimano.* Warm gray ground. Signed, *Shōmei Utamaro fudé.* Publisher, *Sensa.*

14 × 9¼ in. (365 × 233).
Collection: Morrison.

38. LARGE HEAD: PORTRAIT OF SHINOWARA; ONE OF THE SAME SERIES. Head and bust turned l., but the face looking back r. over the shoulder; both hands raised, one adjusting a hair-pin. Back hair in a two-lobed knot. Dress of white, red and purple. Outlines of flesh printed in red; pale yellow ground. Title of series above, with the names of *Shinowara of Tsuruya* and her two kamuro, *Shinobu* and *Utano,* beside it. Signed, *Shōmei Utamaro fudé.* Seal, *Honké.* Publisher, *Sensa.*

15¼ × 10 in. (387 × 258).
Collection: Morrison.

39. LARGE HEAD: PORTRAIT OF KISEGAWA; ONE OF THE SAME SERIES. Head and bust in three-quarter face looking l., the hair unbound and streaming over the shoulders; hands thrust into the partly seen *obi,* which bears a dragon pattern, blue on brown. Dress of pale gray, white with blind pattern, and red. Pale yellow ground. Title of series above, and at the l. the names *Kisegawa of Matsubaya,* and her

two kamuro. Signed, *Shōmei Utamaro fudé.* Seal, *Honké.* Publisher, *Sensa.*

14 × 9 in. (378 × 240).

De Goncourt ('Outamaro,' p. 249) suggests that Kisegawa, so often portrayed by Utamaro, was loved by the artist.

Collection: Morrison.

40. LARGE HEAD: PORTRAIT OF A COURTESAN. Bust portrait facing to front with head turned r. and looking r.; hair falling loose over the shoulder; one hand showing as it pulls up the outer robe of black. Dress of red, pink and purple, with white flower-pattern. Outlines of face and hand in red. The background is covered with a blind-printed pattern of winding water, and the wooden instruments used for beating washed clothes. Above r. is a fan picture of washer-women on the Tamagawa banks and a yellow label with a verse (*kiōka*) *When you go through Yoshiwara, with its rows of towels shining on the railings, you would fancy yourself in Tamagawa village, where they beat the cotton.* Signed, *Utamaro fudé.* Publisher, *Matsumura Yahé.*

14 × 9¾ in. (370 × 250).

Collection: Morrison.

41. PORTRAIT OF UTAGAWA OF MATSUBAYA. A girl in a purple-lined black robe, with a pattern of green reeds and yellow stakes at its lower edge, is sitting on her heels; one hand, holding a closed fan, is raised to her chin. Her inner dress shows green, yellow and black. She sits on a red mat, over which the folds of her dress lie on a sweeping curve. Above is a band of pink and white cherry-flower decoration, and under it the name of the girl. Signed, *Utamaro fudé.* Publisher, *Marubun.*

14¾ × 9¾ in. (375 × 250);

Part of a five-sheet print of girls playing musical instruments (Boston Museum). *See* de Goncourt, p. 219, and Kurth, No. 191.

Collection: Bacon.

42. AN OIRAN DREAMING OF HER WEDDING. A courtesan dressed in purple and red, seated l. by a low table of black lacquer, has fallen asleep over a book. Behind the transparent green fan in her hand, which half hides her face, floats up a white cloud whereon is the picture of a bridal litter and a group of girls, in gray, green, and purple, standing about it. At the r. is inset a picture of the classic subject of the dream of

Rosei, to which this is a parallel in daily life. Signed, *Utamaro fudé*. Publisher, *Omiya, Kayachō, Asakusa*.

15 × 10⅛ in. (382 × 258).

Reproduced by Koechlin, pl. lxxix, No. 180.

Rosei was a Chinese scholar of ambition who journeyed to the capital to seek fortune at the Court. On the way he met a Rishi who gave him a magic pillow. On this he fell asleep while his evening meal of millet was being cooked, and dreamed a long and magnificent career for himself; but, waking up, found that he had slept but a few moments, and that his supper was not yet cooked. He took the dream as a warning of the transitoriness of life, and renounced his journey.

Collection: Salting.

43. YOYOMACHI OF MATSUBAYA AND A SERVANT. HALF OF A DIPTYCH. Half-length portrait of Yoyomachi walking l. dressed in red over white and pink with one hand in her blue *obi*, richly patterned with peonies. Her face turned r. looks back over her shoulder; beside her walks a man servant in striped blue and white dress holding an umbrella over her. Pale gray background. Signed, *Utamaro fudé*. Publisher, *Tsuruya*. Names above of *Yoyoumé and Yoyomachi of Matsubaya*. (Yoyoumé is on the other half of the diptych.)

15¼ × 10¼ in. (385 × 260).

Collection: Morrison.

44. THE TOOTH-POWDER SELLER: ONE OF TWELVE OCCUPATIONS OF WOMEN. Half-length figures. A girl at a stall, dressed in gray, holds a paper bag, with a red inscription on it, about which a young samurai, pointing with a closed fan, is questioning her. He is dressed in gray and green. On the stall are rows of tooth-brushes and packets of powder. Above, on a board, is a picture of a peacock. Title of set 1, *Fūjin tewaza jūni kō*, Twelve Industries of Women. Signed, *Utamaro fudé*. Publisher, *Wakasaya*.

15¼ × 10⅛ in. (388 × 257).

No. 281 in the catalogue of Kurth, who takes the girl for a 'schreiberin,' and the tooth-brushes for writing-brushes.

Collection: Morrison.

45. MIDNIGHT, THE HOUR OF THE RAT: MOTHER AND SLEEPY CHILD. One of a set of Twelve. A woman dressed in purple, pink and black, stooping from under the green mosquito net and holding up a sleepy child in her arms, her hands under its thighs. Pale gray background. On a label r. is the title of the series, *Fūzoku Bijin Tokei*,

'The Clock of Beauty's Daily Round.' At the l., *The Hour of the Rat* (11 p.m.–1 a.m.) *The Concubine* (Mekaké). Signed, *Utamaro fudé.* Publisher, *Sen-ichi* (Izumiya Ichibei).

15 × 10 in. (380 × 252).
Kurth, No. 299 (the series).
Collection: Morrison.

46. A HUSBAND HELPED BY HIS WIFE TO TRY ON A NEW DRESS. One of a set of 'Twelve Hours.' A woman (shown to be married by her shaved eyebrows) sits on the floor holding out to its full width the sleeve of a dull red kimono which her husband, standing beside her, is trying on. She is in purple, with red sash. On a label r. is the the title of the series, '*Makuratokei jūni Kumi*,' 'Twelve sets of Hours,' and 'the *Hour of the Snake*' (9–11 a.m.). Above are the names of the man, *Hambei*, and his wife, *Ochiyo*, characters in a jōruri play. Signed, *Utamaro fudé.* Publisher, *Omiya.*

14¾ × 9½ in. (273 × 242).
Collection: Satow.

47. A PRESENT FROM OTSU; IN THE STYLE OF MATAHEI. Daikoku, a blue-tinted figure, has set a ladder against the pink height of Fukurokujiu's enormous head and, climbing up, is shaving the crown of it. The god, holding a shaving-dish to his chin, laughs at the struggles of a blind brown-coated beggar who cries out in pain as a dog seizes the tags at the end of his red waistband. Gray background. The group at the r. is drawn in rough caricature style and inscribed *In style of Otsu Matahei, pupil of Tosa Mitsunobu.* At the l. is the signature *Utamaro fudé.* Title above, *Yedo Shi-iri Otsu miyagé:* 'A souvenir of Otsu made in Yedo.'

14 × 9⅜ in. (356 × 240).
See note on the two sketches by Otsu Matahei, p. 1.
Collection: Morrison.

48. A NEW PATTERN OF BROCADE AFTER UTAMARO'S STYLE. One of a series. A courtesan kneeling with her body facing l. turns her bent head to the r.; she brings the edges of her outer robe together with her two hands in front of her waist. The outer robe is white edged and lined with a patterned purple, over an under-robe of chequered white and rose, tied with a green sash. Pale yellow background. Above, l., is a makimono partly unrolled, on which is the title of the series,

Nishiki-ori Utamaro gata shin moyō, and an inscription, the sense of which is as follows:—*If power be in the brush, though the painting of a pretty face be but roughly sketched and merely in ink, yet the living stroke of my brush will create a Seishi* [Chinese beauty]. *Another man may paint a plain woman with powdered face and in gorgeous costume, but the painting itself being poor loses its colour and gradually reveals its want of proportion. My fee for drawing is as high as my nose. Low street-girls are cheap in comparison with Oiran of a thousand yen. Publishers who buy cheap must take the consequences; their proud noses will be crushed.* Signed, *Utamaro fudé*. Publisher, *Tsuruya*.

14 × 9 in. (377 × 252).

Reproduced by Koechlin, pl. xliv, No. 94, and by Kurth, Utamaro, pl. 31.

Kurth (No. 370) describes this as a single print, not one of a series. The print is remarkable for the fact that except for the face, hands, and cuffs of the sleeves, there are no outlines. The inscription on another print of the series to which this belongs has a contemptuous reference to poor artists swarming like ants, and producing wretched prints, discrediting the art of *nishiki-yé* both at home and abroad. The series probably dates from the last years of the century, about 1797.

Utamaro's nose was aquiline in shape, as is seen in Yeishi's portrait of him.

Collection: Morrison.

49. SCENES FROM THE CHIUSHINGURA IN DAILY LIFE. No. 10 of a set of eleven. Interior of a saké-shop. A drunken coolie, naked but for a loin-cloth, refuses to get off a large case of saké, in spite of the smooth words of a girl and the efforts of a man on each side of him; on the ground r. two servants squat with empty bottles in their hands. On a lantern r. is 'Candles, paper, oil.' At the top l. corner is the title *Chiushingura jū dammé* and a small picture of Gihei on the chest defying the Rōnins, the scene in the real play of which this is a parallel or parody. An opaque dull red, foiled by a dark blue-green, is the dominant colour. Signed, *Utamaro fudé*. Publisher, *Yeijudō*.

15 × 10¼ in. (383 × 262).

Kurth, No. 216. Kurth has, however, mistaken the title of the print of Act VI. for the title of the whole set, and translates it 'Views of Six Groups of Loyal Servants.' Consequently he makes the series to consist of six prints instead of eleven.

Collection: Morrison.

50. KINTOKI DANCING TO YAMAUBA'S PLAYING. One of a set of three, or part of a three-sheet print. Kintoki dancing with a toy horse's head on one arm; behind him Yamauba plays the samisen. At her back stands Kintoki's great axe. Purple hangings above. Title above,

Taro tsuki Mitzugumi Sakazuki: Kintaro, 'Set of three cups of taro month,' probably an imitation of the title of a Nō play. Colours; red, purple, blue, green, yellow. Signed, *Utamaro fudé* Publisher, *Omiya.*

14⅞ × 9½ in. (378 × 241).

Kintoki or Kintaro, 'the golden boy,' son of Kurandō, a rōnin, was lost on the mountains and brought up by the wild woman of the mountains, Yama-uba (the name means 'mountain nurse'), who called him Kaidōmaru. He afterwards became a follower and comrade of Raikō, the famous slayer of the Shiuten Dōji. He is always represented with a body of deep red colour.

Collection: Morrison.

51. YAMAUBA WRITING AND KINTOKI ANNOYING HER. Yamauba, seated, in a purple and white dress, with orange sash, is writing on a roll of paper, but turns crossly to the boy who sits beside her, putting out his tongue. He wears a black coat with yellow pattern. On the ground is Kintoki's axe with a ball of string twisted round the haft. Behind is a blue kite with the word *Kuma* (bear) in white. Signed, *Utamaro fudé.* Publisher, *Tsuruya.*

14⅝ × 9¾ in. (370 × 248).
Kurth, No. 204.
Purchased, 1860.

52. YAMAUBA SHAVING KINTOKI'S HEAD. Yamauba bending, with wild hair hanging about her face and neck, over Kintoki, the centre of whose head she is shaving (as is done with Japanese children till the age of four or five); he holds his axe under his chin instead of the usual board for catching fallen hairs. Signed, *Utamaro fudé.*

15⅛ × 10⅜ in. (385 × 264).
Kurth, No. 215c.
Discoloured and faded impression.
Collection: Morrison.

53. KINTOKI DANCING TO YAMAUBA'S MUSIC. Heads only. Kintoki, dancing with a red and white fan on which is *kin* (gold) in blue, and Yamauba playing the samisen. Signed, *Utamaro fudé.* Publisher, *Tsutaya.*

15 × 10¼ in. (380 × 260).
Collection: Morrison.

54. KINTOKI KISSED BY HIS MOTHER. Yamauba gathering the boy in her arms under her cloak. They kiss each other on the mouth.

Head and bust only. Faded colour on cloak. Signed, *Utamaro fudé.* Publisher, *Yamaguchi Tōbei.*

15⅛ × 10⅛ in. (383 × 258).
Reproduced by Koechlin, pl. xciii., No. 210.
Collection: Morrison.

55. A WOMAN COMBING HER HAIR: ONE OF TEN FORMS OF FEMININE PHYSIOGNOMY. Half length of a woman combing her hair over a basin. She is nude except for a gown of blue-patterned purple lightly covering her shoulders. On a red-outlined three-fold panel is the title of the series: *Fūjin sō gaku jū tei*, and the character of this particular woman: *She who has features with this sort of expression is scrupulous in conduct and careful in all things; though passion possess her deeply, she will not easily surrender to it.* Signed, *Utamaro the Physiognomist (Kwansō-Utamaro).* Publisher, *Yamaguchi Tōbei.*

15½ × 10¼ in. (394 × 260).
Kurth, No. 340 (the series). The title is translated by Kurth, 'Ten Forms of Physiognomies of Learned Women,' 'learned' being apparently suggested by the word *gaku*, learning or science; but the women are obviously not 'learned,' and *gaku* is to be taken with *Fūjin sō*, the expression meaning 'science of (reading) women's looks,' *i.e.*, 'physiognomy' in its older, abstract sense. The series is dated by Kurth, 'Anfang der neunziger Jahre,' but is really much later, about 1800, or later still. The coiffure of the women shown in other prints of the series, and the style of drawing the face, belong to the artist's later years.
Collection: Morrison.

56. WOMAN GRINDING WITH A HAND MILL; ONE OF THE SAME SET AS THE LAST. Half-length of a woman with a towel round her head and one hand, hidden in the sleeve, raised to her lips, while with the other she moves the yellow handle of the stone hand-mill. Dress of black and brown small squares, over purple and red. On a three-fold panel is the title of the series and the character of the woman: *She who has this sort of countenance is very gentle in her nature and works hard, often harder than is known.* Signed, *Kwansō Utamaro.* Publisher, *Yamaguchi Tōbei.*

14 × 9¾ in. (372 × 248).
Kurth, No. 340.
Collection: Morrison.

[57–60.] Prints from a series of groups of half-length figures imitating the famous *jōruri* play, the Chiushingura.

Cf. the two series of illustrations to the play by Hokusai, catalogued under his name. Kurth, No. 220.

57. CHIUSHINGURA, ACT I. A lady with chrysanthemum ornaments in her hair raising the sleeve of her red-lined purple robe to her head, with a gesture of refusal, as a man, dressed in blue and red, whose head and shoulders only appear, tenders her a letter. At the l. is a young man in black touching his forehead with his fan. Gray background. At the r. *Chiushingura Act I.* and *Utamaro fudé.* Publisher, *Yeijudō.*

The lady represents the Kawoyo of the play, the man with the letter Moronawo and the other young man Wakasanosuké.

15¼ × 10 in. (390 × 255).

Collection: Satow.

58. CHIUSHINGURA, ACT II. A girl, in a patterned red dress (Konami), kneeling and grasping the scabbard of her lover Rikya's sword. He is in yellow, purple, and blue. Behind a blue screen l. appears the face of Honzō. On label, *Chiushingura, Act II.* Signed, *Utamaro fudé.*

15¼ × 10 in. (390 × 255).

Collection: Satow.

59. CHIUSHINGURA, ACT III. Okaru repulsing with a blow on the cheek the Bannai's attempt to embrace her. She is in purple, he in white striped with blue. Her lover, Kampei, dressed in red with white spots, appears threateningly from behind a dark red wall l. Title on label, *Chiushingura, Act III.* Signed, *Utamaro fudé.*

15¼ × 10 in. (390 × 255).

Collection: Satow.

60. CHIUSHINGURA, ACT XI. A parody of the last scene of the play, where Moronawo is at last discovered hiding in the coal-house. Here a youth, in a striped garment, has been found by two girls. One of them, r., dressed in dull violet over red, tries to pull him to his feet. The other, in a blue and gray plaid over red, looks on l. Gray background. Title, *Chiushingura, Act XI.* No signature.

15¼ × 10 in. (390 × 255).

Another of Utamaro's prints, representing himself found in a small room by a troop of geisha, is a parody of the same scene.

Collection: Satow.

61. GIRL WITH A WINE-GLASS. One of a set called 'Instruction through Parents' Spectacles.' Half-length figure of a girl in a (faded) blue and white under-dress with bare arms, holding a crab in one hand

and with the other raising a European wine-glass to her lips. Pale yellow ground. Above r. is a pair of red rimmed spectacles, with the title of the set, *Kyōkun oya no megane*, on the glasses, and at the side the sub-title, *Bakuren*, 'spoiled child,' with the description: *Girls of this type are wont to take pride in not looking stiff and stately. They are not shy of loose talk, nor disgusted with the talker. They pretend not to understand love, but it is not true. Their faces tell you that they have never listened to anything good. This kind of girl has never been well trained. Nothing worse can be said about them.* Signed, *Utamaro fudé*. Publisher, *Tsuruya*.

14¾ × 9½ in. (374 × 245).

Kurth, No. 258. In Utamaro's time it was not thought proper for women to eat crabs.

Purchased, 1910.

62. THE FERRY BOAT. PART OF A TRIPTYCH. A young man, in a gray and yellow plaid coat, standing in a boat and punting it along with a pole; on a thwart sits a woman, in blue, with a child on her back; and another woman, in purple, bends over her. In the distance low blue and green hills rise against the crimson sunset. Signed, *Utamaro fudé*. Publisher, *Moriya*.

14¼ × 9¾ in. (362 × 247).

Apparently part of the triptych described by de Goncourt, p. 193, as the retinue of a daimio returning from hawking.

Collection: Morrison.

63. DRESSING A BOY ON THE OCCASION OF HIS FIRST LETTING HIS HAIR GROW. A mother, dressed in purple, putting a boy into his pink *kimono*, while an aunt at the l. holds up the green sash he is to wear. Title of set on label *Shichigosan kodakara awase*, '*Etiquette* (lit., Seven, Five, and Three); Set of Darling Children.' Sub-title, 'Letting His Hair Grow.' Signed, *Utamaro fudé*. Publisher, *Murataya Jimpachi*.

14¾ × 9 in. (375 × 250).

Up to a certain time a boy's head is shaven, then a tuft of hair is left. The print celebrates the ceremony attached to this stage of boyhood.

Collection: Satow.

64. THE FOX-GOD PLAYING 'KITSUNE KEN' WITH THE ACTOR BANDO MITSUGORO DRESSED AS A GEISHA. Mitsugoro as a geisha in gorgeous robe, with pattern of yellow flowers and

blue streams, and with elaborate head-dress, is playing the game of *kitsuné ken* with a white fox, who sits l., dressed, as a *Kugé*, in green and purple. Between them is a jewel on a stand, placed on a box inscribed 1,000 *ryō*. At the r. is: *Geisha incomparable in ancient or present times*, and at the l.: *Most mysterious white fox appearing and disappearing*. Signed, *Utamaro fudé*. Publisher, *Marukiu*.

10⅛ × 15 in. (255 × 382).

The fox's stake is the jewel, the geisha's the thousand *ryō* (equivalent to a thousand *yen*). It is an ancient belief in China and Japan that foxes possess magical powers. When a thousand years old they become white, and their powers are enhanced.

For Utamaro's prints of actors, *see* note on No. 13.

Collection: Hart.

65. THE COURTESAN, TSUKIOKA, ARRANGING FLOWERS. One of a set of 'Flower Competitions of the Five Festivals.' Tsukioka, in purple dress, with black and green sash, is kneeling before a heap of blossoming sprays, and holds up one before trimming it with scissors. Her dress is bordered with a pattern of sea shells. Above is an inset picture of an interior with a girl arranging dolls for the Dolls' Festival, the festival of the third month. On a label r. is the title of the series: *Gosetsu Hana Awase*, and at the l.: *Tsukioka of Hyogoya*. Signed, *Utamaro fudé*. Publisher, *Yesakiya*.

14¾ × 9¼ in. (377 × 235).

Apparently unconnected with the five-sheet print bearing the same title described by Kurth, No. 193.

Kurth, No. 260 (?).

Collection: Hart.

66. A LADY READING A MORAL BOOK. One of a set entitled 'Instructive Poems Concerning Filial Piety.' A lady, in dress of (faded) purple over red, with gray and white sash, kneeling on one knee with an open book on her lap. She faces r., but her head is turned l. She puts one hand to her ear. Title on a label above: *Kyokun kōshni no waka* and the verse: *Only because the ears hear do you get angry or elated, therefore it is better to hear nothing*. Under this is *Kikazaru* by way of signature. Signed, *Utamaro fudé*. Publisher, *Yesakiya*.

13¾ × 9 in. (350 × 230).

The Buddhist precepts of modesty are: Not to hear, *kikazaru;* not to see, *mizaru;* not to speak, *iwazaru*. *Saru* also means 'monkey,' and the images of a monkey with hand to ear, eye, or mouth, illustrating the play on words, are common.

Collection: Bacon.

67. MOTHER AND CHILD LOOKING AT THEIR REFLECTION IN THE WATER. One of a set of Seven Komachi of Two-leaved Grass. A young mother, in (faded) purple with green and white sash, kneeling, with a child on her back. Both bend back to look at the reflection of their own faces in the water of a yellow basin on the floor. The child is dressed in red and white. Towel-horse r. Above is the title: *Futaba gusa nana Komachi; Omu Komachi,* 'Komachi of the Parrot.' Unsigned. Publisher, *Tsuruya.*

15 × 10 in. (380 × 253).

Earlier impressions have a gray background, missing here. Again, a kind of parody of one of the Komachi subjects. *See* note on Harunobu, No. 2 (p.33). The first double shoot of green plants is used as a symbol of two persons united in an intimate relation, like Shakespeare's 'a lovely union; two berries on one bough.'

Collection: Bacon.

68. MOTHER PLAYING WITH HER CHILD; ONE OF THE SAME SET AS THE LAST. A mother, dressed in purple and pink with green sash, sitting on the floor by a yellow screen and holding up a toy; her boy, lying on the floor, naked but for a pink and green vest, turns his face up to look at it. Title of series above, r., and at the l.: *Osana Komachi,* 'Child Komachi.' Signed, *Utamaro fudé.* Publisher, *Tsuruya.*

15¼ × 10¼ in. (387 × 260).
Collection: Morrison.

69. THE CHILD UPSETTING THE GOLDFISH-BOWL; ONE OF A SET OF 'DARLING CHILDREN.' A young mother, with her head laid on her arm, leans on her yellow workbox, asleep. She is dressed in blue, with white fan pattern, and red sash. Her little boy, who has a purple coat, has taken a plant from a bronze bowl and is upsetting the water on the floor, with goldfish and pine-sprays among it. Title of series above: *Fūriu Kodakara Awase* (lit., 'Elegant Set of Darling Children'). Signed, *Utamaro fudé.* Publisher, *Senichi* (i.e., Izumiya Ichibei).

15¼ × 9⅝ in. (385 × 252).
Kurth, No. 325 (the series).
Collection: Morrison.

70. HINAZURU OF CHOJIYA AND HER ATTENDANT. Hinazuru, in a dress of purple over pink and (faded) blue, kneels before an arrangement of narcissus flowers in a bronze vase; one

hand, hidden in the sleeve of her outer robe, hides her chin. At the l. her kamuro, in orange with black sash, kneels beside her. Above is the name, *Hinazuru of Chōjiya.* Signed, *Utamaro fudé.* Publisher, *Marubun, of Shiba district.*

14½ × 9⅝ in. (370 × 245).
Collection: Satow.

71. A CHILD IMITATING THE POET BUNYA NO YASUHIDE. One of a set of 'Children of the Day as the Six Poets.' A little boy, in a yellowish-green coat, trying to look like the old Court poet by wearing his coat back to front and tying on his head a half-open black book, in imitation of the *yeboshi* hat. A young woman, in purple with rose-red sash, stands behind him l., bending forward and looking r., and a younger sister, in red and yellow striped dress, kneeling beside her, points at the boy. Above is the title of the series, *Tōsei Kodomo Rokkasen*, and the sub-title, *Bunya no Yasuhide.* Signed, *Utamaro fudé.* Publisher, *Izumiya Ichibei.*

15½ × 10¼ in. (394 × 260).
Kurth, No. 311. Dated by Kurth, 'gegen Ende des Jahrhunderts,' but certainly not earlier than 1804 or 1805. For the Six Poets, *see* Yeishi, Nos. 20–25 and No. 97, below.
Collection: Morrison.

72. ENTERTAINING; ONE OF A SET CALLED 'FLOWERS OF SPEECH OF VARIOUS HUES.' Half-length of a young woman looking r. and talking; she rests her chin on the back of her left hand. She wears a black-bordered reddish plaid dress over green and purple. On a red panel above is a flowering spray with the title of the series on a yellow label, *Sakiwake Kotoba no hana.* Beside this is the title of the print, *Aisō yoshi*, 'Entertaining,' and the speech: *Oya! Oya! How big the child has grown! You will have plenty to do looking after her now! You will have to have her taught writing, and next year the samisen. Oh, by the way, what luck to have her small-pox over, and that she had it mildly and it has left no mark. I am so glad. Oya! Oya! you look bored, my child. I will do your hair nicely to-morrow, so don't forget to come early. Goodbye, 'grandmother.' Give everybody my love.* Signed, *Utamaro fudé.* Publisher, *Yamamura.*

15¼ × 10¼ in. (387 × 260).
Kurth, No. 269 (the series).
Collection: Satow.

[73–75.] Prints from the series '*Meisho Fūkei Bijin Jūni Sō.*' Twelve Types of Beautiful Women, compared with Famous Views. One of the set, not in the collection, described by Kurth, 'Utamaro,' p. 270, explains the title, each type of woman being associated with one of twelve places in Japan, typifying a similar character and sentiment. The views, however, are not represented on the prints.

Kurth, No. 346.

73. A WOMAN PUTTING A HAIRPIN IN HER HAIR. Half-length of a woman facing r., but with her head turned l., putting a small hairpin in her hair. Her lips are parted and she seems to be speaking. Her outer dress is reddish brown; inner dresses of purple and pink. Above l., on a makimono, a little unrolled, but showing neither picture nor writing, is the title of the series. Signed, *Utamaro fudé.*

14 × 10 in. (380 × 255).
Collection: Morrison.

74. A WOMAN WITH A CHILD ON HER SHOULDER. Half-length of a woman, in a dress of blue and purple plaid, with her head turned l., and on her shoulder a child, whose hand she grasps. The boy has a rope pattern on his pink dress. Title on makimono above. Signed, *Utamaro fudé.*

15½ × 10⅜ in. (395 × 270).
Collection: Tuke.

75. MOTHER SUCKLING HER CHILD. Half-length of a woman suckling a child, one of whose feet she holds in her hand and looks down at. She wears a black-edged purple dress over blue and pink. Title on makimono above. Signed, *Utamaro fudé.*

15⅜ × 10¼ in. (390 × 262).
Collection: Tuke.

76. THREE WOMEN DRAWING THE TREASURE-BOAT. PART OF A TRIPTYCH. Three women, in black, purple, and orange. with touches of green, pink, and brown, are pulling by a cord the *Takarabuné*, of which the prow alone, formed in the shape of a phœnix-head, appears in this sheet at the r. Title above, *Fūriu ko-takarabuné*,

'Toy Treasure-boat à la mode.' Signed, *Utamaro kaki somé* (*i.e.*, first painting of the year). Publisher, *Murataya Jimpachi.*

15¼ × 10 in. (387 × 252).
Kurth, No. 83.
There is a play on words in the title, as *ko-takara* means 'darling children.'
The complete print shows the Seven Gods of Good Fortune, represented by children, in the treasure boat, a favourite subject for New Year prints. The print is dated 1805.
Collection: Hart.

77. WOMEN WASHING CLOTHES BY THE TAMAGAWA IN SETTSU. PART OF A SIX-SHEET PRINT. Two girls, dressed in purple, yellow, and pink, about to join a companion who, dressed in purple and pink, is beating the wet cloth with a wooden pestle-shaped instrument, as she sits r. on a green bank by the gray sands of the stream under a red-stemmed pine tree and a red-leaved maple. Title above, l., *Fūriu roku Tamagawa*, and in the middle of the print *Settsu.* Signed, *Utamaro fudé.* Publisher, *Izumiya Ichibei.*

15¼ × 10 in. (387 × 255).
Other sheets of this set are in the Boston Museum.
Collection: Hart.

78. A GIRL ARRANGING HER HAIR; ONE OF A SET OF YEDO BEAUTIES. Half-length of a girl adjusting her hair-pins with both hands; her face is turned l. over her shoulder. She is dressed in gray-blue, with pink and yellow sash. Title, *Yedo fū bijin soroi*, 'Set of Beauties, Yedo Style.' Signed, *Utamaro fudé.* Publisher, *Wakasaya.*

12½ × 8 in. (317 × 225).
Collection: Tuke.

79. TWO GIRLS. ONE OF A SET OF TWELVE. A girl, in red, with green leaf-pattern, sitting on her heels, with box on lap, and a companion standing over her, dressed in (faded) purple and red, with sleeve held up to her chin. Title of series, *Ogurayama jūni shikishi* (twelve *shikishi*, or sheets of paper, for writing poems on). At the l. is the poem from the Hundred Odes, No. 20. *When joy has ebbed away and left me forlorn, I sigh my soul towards Naniwa, where surely I will meet her, though it cost me life itself.* Signed, *Utamaro fudé.*

7⅞ × 5 in. (186 × 127).
Collection: Morrison.

80. THE OLD COUPLE OF TAKASAGO. The old man sits on the ground holding a hand mirror, while the old woman combs his hair. Pine tree r.; besom and rake on the ground. Designed in the Kano manner, with light tints of gray, green, and blue. On the back of the mirror are the words, *Ten-ka-ichi*, 'Best quality in the world' (generally put on the backs of mirrors). Signed, *Utamaro fudé.*

15 × 9⅝ in. (380 × 245).

The print is placed here, as it is impossible to give it any precise date. It seems, however, to belong to the artist's latest years.

Kurth, No. 443 (?).

Collection: Bacon.

[81–94.] HASHIRAKAKE; PILLAR PRINTS.

81. RAIKO AND THE OGRE'S HEAD. The hero, in full armour, stands with sword grasped in both hands. He has just struck off the Shiuten Dōji's head; and the monstrous head, breathing flame, is seen above, having leapt into the air, and now about to fall and seize on Raikō. Signed, *Utamaro fudé.* Publisher, *Moriya.*

23¼ × 4 in. (390 × 100).

Quite early work, in the style of Shunshō. The adventures of Raikō and his companions, their tracking of the Shiuten Dōji to his lair and victorious slaying of the monster after making him drunk with wine, are the subject of a famous makimono by Kano Motonobu. A copy of the painting is in the Museum, and is fully described in Anderson's Catalogue, p. 146.

Collection: Morrison.

82. A PAGE WITH A HAWK. A young man with a goshawk on his wrist. Facing l., he turns his face r. He wears a green under-garment. The pale blue of his coat has faded. Signed, *Utamaro fudé.* Publisher, *Omiya.*

24 × 4 in. (610 × 105).

Collection: Morrison.

83. HATSUSEIJI AND KASUMINO, OF EBIYA. Half-length of a girl, in black edged with purple, over red and green. Brush in hand, she is writing a letter. Above her stands her companion, drawing round her with both hands her outer dress, of purple, lined with red and white checks. Above are the names of the courtesans. Signed, *Utamaro fudé.* Publisher, *Murataya Jimpachi.*

25⅜ × 5⅞ in. (645 × 148).

About 1798.

Collection: Morrison.

84. GIRL WALKING ON A WINDY DAY. A girl walking towards the r. holds together her fluttering dress, of dull yellow, lined with red-brown over pink, with one hand, and with the other holds her black hood. Signed, *Utamaro fudé.*

24½ × 4½ in. (610 × 115).
Kurth, No. 431. *Cf.* the print of the same subject by Kiyonaga, and the earlier triptych by Toyonobu, reproduced by Von Seidlitz, p. 12.
Collection: Tuke.

85. TEA-HOUSE SCENE; ONE OF 'EIGHT VIEWS OF DAILY LIFE.' A girl, in purple and pink (faded), and a skirt of red, black and white checks, puts a hair-pin in her hair and, looking down, talks to a young man who sits at her feet. He is dressed in gray (faded from blue); has a towel round his neck; he holds a bowl of water, for rinsing the mouth, in his hand. Above is the title of the series, *Ukiyo Hakkei*, and the sub-title, *The Sound of the Bell in the Tea-house.* Signed, *Utamaro fudé.* Publisher, *Izumiya Ichibei.*

23¾ × 4⅝ in. (593 × 110).
For a similar parody of this particular subject of the classical *Omi Hakkei*, see Koriusai, No. 3.
Collection: Hart.

86. TWO GIRLS VISITING MEGURO; ONE OF A SET OF 'VISITS TO FAMOUS PLACES IN YEDO.' Three-quarter length figures. Two girls looking towards the l. Each has a broad grass hat, the nearer one holding hers in her hand. Fading of the purple has left a harmony of yellow and tawny tones. Title of the series above, *Yedo Meisho Asobi*, and the sub-title, *Meguro.* Signed, *Utamaro fudé.* Publisher, *Yamahan.*

Kurth, No. 425 (the series).
Meguro is one of the subjects in Hokusai's 'Thirty-Six Views of Fuji.'
Collection: Morrison.

87. A PRESENT FROM ZOSHIGAYA; ONE OF THE SAME SET AS THE LAST. A girl showing a toy (*kaza-garuma*) which turns in the wind. A child, standing on his mother's knee, holds up his hands and cries out for the present. Purple, pink, and pale blue in the dresses. Above, *Yedo Meisho Asobi* and *Zoshigaya.* Signed, *Utamaro fudé.* Publisher, *Yamahan.*

23 × 4½ in. (600 × 113).
Collection: Tuke.

88. ELOPEMENT OF OHAN AND CHOYEMON. A youth carrying a girl on his back. More than half-length figures; faces both turned l. Dresses of pink, purple, and black. Above, *Tokiwazu Tomimoto jōruri zukushi* (Illustrated stories of Tokiwazu and Tomimoto jōruri), and *Ohan and Chōyemon.* Signed, *Utamaro fudė.*

24½ × 4¼ in. (623 × 107).

Jōruri is the generic name for a kind of popular musical drama, of which Tokiwazu and Tomimoto are schools. The story of Ohan and her lover Chōyemon, who carried her across a river, is a favourite subject of these plays.

Kurth, No. 441 (the series).

Collection: Morrison.

89. OSOME AND HISAMATSU. ONE OF THE SAME SET AS THE LAST. Osomé carried in the arms of her lover, Hisamatsu. Half-length figures. Purple, blue, pink, and olive in the dresses. Above, title of the series, and *Osome and Hisamatsu.* Signed, *Utamaro fudė.*

24 × 3 in. (615 × 97).

Kurth, No. 441 (the series).

Collection: Hart.

90. THE FAN-SELLER. A young man, with a head-cloth tied round his face, and holding a number of fans strung on a bamboo rod, is offering them to a girl who sits r., and who has a fan in her hand. Dresses of blue and white stripe, purple, and pink. Signed, *Utamaro fudė.* Publisher, *Yamahan.*

24 × 4¾ in. (610 × 122).

Kurth, No. 432.

Collection: Tuke.

91. TWO COURTESANS. A girl, facing r. and looking l., drawing her outer dress, on which is a grape-vine pattern, over her shoulder; her companion, with fan-and-peony design on her dress, kneels beside her, looking up r. Above are their names, *Ariwara and Arishige, of Tsuruya.* Pink, slate-blue, and tawny yellow colours. Signed, *Utamaro fudė.*

24¼ × 4½ in. (615 × 117).

Kurth, No. 426. Described by Kurth as unsigned.

Collection: Tuke.

92. SHOKI. The demon-queller standing with drawn sword and a grim expression on his face. Monochrome print in black and gray; Kano style. Signed, *Utamaro fudė.*

Collection: Hart.

93. DAIKOKU. The god, dressed in green and blue, leaps laughing on a rice-bale, swinging his mallet in both hands. A rat, dressed in blue, stands on its hind legs below. In Kano style. Signed, *Utamaro fudé.* Publisher, *Yamaguchi Tōbei.*

23⅜ × 3⅛ in. (593 × 117).
Collection: Morrison.

94. EBISU. The god, dressed in green, with a purple cap, sits on a rock with a large red *tai* fish under his arm and a bamboo angling-rod on his shoulder. In Kano style. Signed, *Utamaro fudé.* Publisher, *Yamaguchi Tōbei.*

23⅜ × 3¾ in. (593 × 95).
Collection: Hart.

[95–99.] DIPTYCHS.

95. THE EMPEROR MING HUANG MEETING THE LADY YANG KUEI-FEI IN PARADISE. On an aerial bridge, spanning the green and white clouds, the Emperor, guided by a magician, moves from the r. foreground towards the Moon Palace of the Immortals. Outlined in red on red, the fairy palace rises above the floating vapour and the leafy tree tops, which rise on either side, encircled by the vast pale orb of the moon. At the l., upon the floor of cloud, Yang Kuei-fei, with eight ladies grouped around her, prepares to welcome her imperial lover. Signed, at the r., *Utamaro gwa* (the characters written in full).

Each sheet, 15 × 10 in. (380 × 255).
Kurth, No. 79.
An early and rare piece. Some impressions have the signature on both sheets and the mark of the publisher, Tsutaya. The print was also issued in prevailing yellow tones, and again there are impressions with the clouds in pink. The woodcut shows reminiscences of the Chinese style of colour-printing, in harmony with the subject (sometimes mistaken for the Meeting of the Lover Stars). The subject is the dream of the Emperor Li Lung-chi (A.D. 685–762), generally known as Ming Huang, or Gensō in Japanese. This emperor's youth and early manhood promised a glorious reign. Under his rule schools were established in every village; he founded colleges of music; was himself a poet, and among the favourites of his court counted China's greatest lyric poet, Li Po. Infatuate passion for the beautiful concubine Yang Kuei-fei (Japanese Yō-kihi) debauched his rule, and his closing years were tragic. In 755 a formidable revolt caused the emperor to flee, and he was compelled to see his enchantress killed before his eyes. After her death she sent a message to him from the other world, and a Taoist magician procured him through a trance a meeting with his love. The story of the emperor's passion is as famous in the Far East as the story of Antony and Cleopatra in Europe.
Collection: Morrison.

96. WOMEN DRYING CLOTHES ON THE BALCONY OF A HOUSE IN YEDO. PART OF A TRIPTYCH. A balcony looking out over the roofs of Yedo, with Fuji in the far distance. A wooden framework rises from the balcony, from a corner pole of which is stretched a long piece of red cloth, and on a long bamboo rod laid across the top of the frame a girl is hanging a striped red and yellow kimono to dry. Four other girls are on the balcony, one beckoning to a white cat which is climbing the balustrade, while another is about to put a red cloth over a child who is pulling at the dress of the girl hanging up the kimono. At the r., on a neighbouring balcony, two men are having a meal. Purple, pink, and blue in the dresses, set off by the yellow of woodwork, the gray of the roofs, and the green of the trees. Above, a cuckoo flies. Signed, *Utamaro gwa.* Publisher, *Iwatoya.*

Each sheet, $14\frac{3}{4} \times 9\frac{3}{4}$ in. (375 × 247).
Kurth, No. 166. Early work, about 1786.
Collection of Satow.

97. THE SIX POETS REPRESENTED BY WOMEN. They are grouped in a semicircle, all sitting on their heels, except the girl who represents Komachi, third from the r. She is standing. Above are the names of the girls, and light verses, *kiōka,* instead of real poems by the rival *Rokkasen.* These are hard to render, as their point depends on word-plays. Beginning from the r. the names and verses are:—

(1). *Yaba Omiya,* representing Kuronoshi. She is in black over a green and white check. Verse by *Tatemaru*;—*If there were no girls with white teeth* (unmarried) never a heart-string would be pulled. Yaba* means 'archery ground.' *Omiya* is a girl who picks up arrows for archers.

(2). *Takashima Ohisa,* representing Narihira, in a dress of white and blue over pale purple and green. Verse by *Awoyagi Nagi: Admiration rises from every side to you upon your height; truly among women you are, the 'glass of fame.'* The girl has a bow and quiver, like Narihira in his portraits.

(3). *Ogi-fūjin,* representing Komachi, in red with a pattern of blue streams and blossom. Verse by *Nara Chōki: 'Komachi' rouge is a thing of delight, and so is a letter from Yoshiwara, where you see the little smear of the rouge that fair lips have left on the paper.* The girl has in

* 'White feathers' is another meaning.

her hand a bundle of love-letters held fan-wise, her name meaning fan-girl. Letters are written on a roll of paper and then torn off, the paper being moistened with the lips to make it easy to tear off. Cf. the print by Kiyomine, No. 1.

(4). *Tomimoto Toyohina*, representing Sōjō Henjō, in red and purple dress. Verse by *Fudan Sajimochi: Like the cry of a young crane, your glorious name goes up upon the wind even to the clouds of Heaven.*

(5). *Hiranoya Oseyo*, representing Kisen Hōshi, in black over a blue stripe, with tawny sash. Verse by *Tsuruki Migaku: Like the blowing wind that makes the male waves curl over in Takanawa Bay, so is the love-wind that blows the guests into the tea-house.*

(6). *Naniwaya Okita*, representing Bunya no Yasuhide, in green and blue, with black sash. Verse by *Midara Bōshi: People, both of high and low degree, crowd intoxicated with the colour and fragrance of the flowers: and even the rare Uji tea is neglected.*

Signed, *Utamaro gwa.*

Each sheet, $14\frac{1}{2} \times 9\frac{1}{2}$ in. (367 × 240).

About 1788 or 1789. Quoted by Kurth under No. 80a from the Catalogue of the De Goncourt Collection, No. 1353. The conventional clouds at the top of the print are brightened with a mica ground.

Collection: Morrison.

98. A PRINCESS DESCENDING FROM HER CARRIAGE. PART OF A TRIPTYCH. A covered carriage has been stopped behind a flowering cherry tree; the ox has been taken from the shafts, which are now empty; and from the back of the carriage r. a princess descends by wooden steps. The princess, who wears the Tokugawa crest, is helped down by a lady who stands on the further side; on the near side another lady crouches, holding a great fan. At the l. are two more women-in-waiting and a young girl, all with small boxes, wrapped up and corded, in their hands. The woodwork of the carriage is black, the background yellow; purple, red and pink, green and pale blue in the dresses. (The composition should be completed by a third sheet at the r., showing ladies on a terrace and a prince concealed behind a blind.) Signed, *Utamaro fudé.* Publisher, *Sen Ichi.*

Each $15\frac{1}{4} \times 9\frac{7}{8}$ in. (386 × 250).

Kurth, No. 91. The original edition (not described by Kurth) has no reds, but is designed in a colour scheme similar to that of Yeishi's 'Genji' triptychs.

Date, after 1800.

Collection: Bacon.

99. WOMEN MAKING COLOUR-PRINTS. PART OF A TRIPTYCH. Interior of a workshop. Two women are cutting blocks, one clearing out large spaces with mallet and chisel, another cutting the outline of a block on which a drawing has been pasted; a third, in the foreground, sharpens a knife on a hone. This sheet is inscribed, *Picture showing the woodcutter roughing out.* The next sheet (l.) shows a woman sizing the paper with a large brush, a girl lifting up the sheets, and a third hanging them up to dry. Purple, blue green, and red in the dresses. Inscribed, *Applying dosa* (made of glue and alum) *and making the surface even.* On each sheet is the title, *Yedo mei butsu nishiki-ye kosaku,* 'Making (lit. cultivation) of the colour-prints for which Yedo is famous.' Signed, *Utamaro fudé.* Publisher, *Tsuruya.*

(a) $15\frac{1}{8} \times 10\frac{1}{8}$ in. (385 × 257).
(b) $14\frac{3}{8} \times 9\frac{5}{8}$ in. (365 × 245).

The left-hand sheet has been cut; in the other the colours have changed and faded.

Kurth, No. 168. The third sheet of the triptych, here missing, shows a woman, representing Utamaro, about to draw. Urgent letters from publishers lie on a table. It is reproduced, with one of the sheets here described, by Koechlin, pl. lxxi., No. 164. As so often, Utamaro substitutes women for men. The complete triptych is a companion to that described below, No. 109. The subject is made a parallel to that of 'Rice Cultivation,' with its stages of transplanting and of levelling of the fields.

Date, probably 1804.

Collection: Morrison.

[100–112.] TRIPTYCHS.

100. A CHINESE SCENE. A roofed terrace or verandah built on the shore of a lake, with pavilions r. and l. projecting into the water. At the r. a lady sits reading, with two attendants standing by, one with a fan held to her face. In the centre and at the l. three girls sit on the paved floor playing musical instruments, one of them laying by her lute to play a game of *ken* with a man. A youth standing at the r. of the group carries a wine-pot of slender shape in his hand, and from the l. enters a lady followed by a little maid. Across the water one sees the hilly shores of the lake and distant peaks; near by is an islet joined by a causeway to the land. Yellow, olive, greens and purples compose the colour-scheme. Signed, in seal character, *Utamaro gwa.* Publisher, *Tsutaya.*

Each sheet $14\frac{7}{8} \times 9\frac{3}{4}$ in. (378 × 248).

Reproduced by Koechlin, pl. xxvi., No. 57.

Kurth, No. 101. De Goncourt, p. 208. Early work, before 1790. The landscape is in the Kano style.

Collection: Satow.

101. GIRLS WATCHING AWABI FISHERS AT ENOSHIMA. A sea-shore with a narrow spit projecting from the r. almost across the entire design. On this projecting spit are six women gaily dressed in stripes and patterns of pink, purple, pale blue, dark gray; and two children, a girl and boy, standing over a crab. A boat lies close to the shore in the l. foreground; and in it are three diving women, one drawing a coat over her shoulders, another standing up by a great wicker fish-basket and wringing out the red skirt which is her only garment, while a third bends over the side to help in a diver just emerging with a shell-fish in her hand and her knife in her mouth. At the r. one sees another woman under the waves cutting one of the *awabi* from its rock. The sea is coloured blue, except at the top of the print; but the blue has partly faded. Signed, *Utamaro gwa.* Publisher, *Tsuruya.*

Each sheet 15 × 10 in. (380 × 254).
De Goncourt, p. 27. Kurth, No. 158. About 1790 or a little earlier.
Purchased, 1912.

102. WOMEN CUTTING AND MEASURING STUFF FOR DRESSES. Two women folding up a piece of white-patterned red cloth which they hold between them. One, seated r., wears a blue dress covered with a white and purple shell-pattern, the other, in the centre, is in dark diaphanous gray. In the foreground, a boy in a plaid coat playfully holds a mirror before a cat. Behind the second woman is a girl in a purple and white stripe, holding a firefly-box. At the l. is a third woman examining gauze, with a baby on her knee (the group already described above as a single sheet, No. 20). Warm yellow background. Signed, *Utamaro gwa.* Publisher, *Uyemura.*

Each sheet 14⅞ × 9¾ in. (377 × 250).
About 1794. This impression of one of Utamaro's finest and rarest triptychs is in exceptionally fine preservation. The blue of the woman's dress at the l. is probably in the original condition, which is so rarely seen.
Purchased, 1912.

103. THE MOSQUITO NET; LADIES RETIRING TO BED AT AN INN. A great mosquito net of green gauze hung over three women who are sitting among their quilts and preparing to go to bed, talking the while to three women who stand outside and in front of the net. The woman standing at the r., apparently a maid, is about to fold up a long dress of semi-transparent dark stuff, through which her hands are visible; the one in the centre is untying her *obi;* the third at the l. is fastening the

cord of the mosquito net. The colours have faded, leaving a harmony of pale reds, pale purples, and grays, set off by the green of the net. The background is yellow. Title on each sheet *Fūjin tomari kyaku no dzu* (Picture of lady lodgers). Signed, *Utamaro fudé.* Publisher, *Tsuruya.*

Each sheet 14¾ × 9¾ in. (375 × 248).

Kurth, No. 274, describes this print as a set of three separate prints; one sheet only, the left hand one, being known to him.

The extremely long proportions of the figures mark this beautiful piece as belonging to the same period, probably about 1795-6, as the prints described above, Nos. 23–27, also on yellow ground. Gookin places this and other related prints in the year 1801.

Collection: Satow.

104. THE JOURNEY OF NARIHIRA REPRESENTED BY GEISHA IN A STAGE PERFORMANCE. Half-length figures; six geisha arranged in groups of two, masquerading as the poet Narihira with his retinue travelling in the plains; Fuji rises in the background. In the centre sheet, the girl representing Narihira is supposed to be riding a horse, the bridle of which is held by the girl in the foreground; but the horse is not represented. Black, pink, and pale gray are set off by dull green and pale purple. Signed on the r. hand sheet only, *Utamaro fudé.* Publisher, *Moriya.*

Each sheet 14½ × 10 in. (370 × 253).

Described by De Goncourt, p. 195.

Collection: Morrison.

105. THE AWABI FISHERS. A group of six figures, large in scale, on a green and gray rock, among sea-waves. In the centre one of the diving-women sits by a big basket full of *awabi*, combing her wet hair. She has a long blue and white coat over her bare shoulders, and a pale purple skirt. While she combs, her baby boy, lightly clothed in red, sucks at her breast. At the l. are two of the women, clothed only in a short skirt, one red, the other pink, and with their long hair loose. One of them sits at the edge of the rock, thrusting her foot into the water and scaring a cluster of little fishes; the other stands over her companion and points at the fish. At the r. a fourth diver stands wringing out her short red skirt; she holds a knife in her mouth. Beside her crouches a girl dressed in pink and blue, with a green-and-white sash; she has one hand on the rim of a full basket, and with the other holds up the *awabi* she wants to buy. The outlines of the flesh are printed in brownish red; the waves in blue. Signed, *Utamaro fudé.*

Each sheet 14⅜ × 9½ in. (365 × 240).

Reproduced by v. Seidlitz, p. 48, and by Koechlin, pl. xxxvi. (the centre sheet also

in colour, pl. xxxvii.). *See* De Goncourt, pp. 25–27. 'Parmi ces *images tryptiques*, peut-être la plus recherchée, la plus rare de toutes est celle des Plongeuses.' The impression just described is that mentioned by De Goncourt as having fetched 1,050 francs at the Burty sale; but his remark that the woman buying an *awabi* has in this impression a 'robe toute verte,' instead of, as in other impressions, a 'robe violette et verte,' is incorrect. Kurth (No. 159) relates the print to the set of erotic prints called *Uta-makura*, and supposes it to be of the same date. The *Uta-makura* is an early work of 1788, but the form of signature, as well as the type of face and of coiffure (as seen in the woman at the r.) make it certain that this superb triptych, obviously belonging to the master's ripe maturity, cannot be earlier than rather late in the nineties.

Presented by the National Art Collections Fund, June, 1910.

Collections: Burty, Samuel.

106. GIRLS OF THE YOSHIWARA WITH A MARIONETTE. Part of a set called 'Imitation of the Theatre in the Green Houses.' Nine figures under the cherry blossom. At the r. is Yoyomachi with her shinzō and two kamuro; in the centre Yosooi of Matsubaya with a shinzō and another girl who is seated on a bench. At the l. Yoyokiku stands by a girl who sits on her heels and holds up on a stand a figure of Danjūrō, dressed in black and red, and holding an umbrella marked with his crest. The background is pale gray; and gray of an exquisite quality, with patterns of white, occurs in the dresses of all the figures, relieved by green and by blue and purple (both now faded). Signed, *Utamaro fudé*. Publisher, *Tsuruya*. Title, *Seirō Kabuki Yatsushi Yezukushi*. On the third sheet (l.) is *Ten Sheets*.

Each sheet $14\frac{1}{4} \times 9\frac{1}{2}$ in. (363 × 243).

The centre sheet is reproduced in colours by v. Seidlitz, p. 136. Kurth (No. 366) describes the third sheet, cataloguing it as part of set of single sheets. It must, however be a set of ten triptychs or else a ten-sheet composition. Date, about 1800.

Collection: Bacon.

107. A DAIMIO AND HIS RETINUE CROSSING A STREAM IN THE PLAINS NEAR FUJI. A young daimio on horseback, hawk on wrist, is fording a stream, passing from l. to r. Two women on either side of the horse wade through the water. At the r. two women stand on the further bank, one with a hawk, another holding the daimio's sword; and a young man kneels to lift up a box before slinging it on his shoulder. At the l., near a clump of pines on the other bank, are two women, and between them a man kneels to untie his sandals. Fuji rises in the distance. The colour-scheme is unusual, though the fading of blues and purples, leaving a sharp opposition between the green of the landscape

UTAMARO. No 105.

and the opaque red of the daimio's dress, has altered the original effect. Signed, *Utamaro fudé.* Publisher, *Tsuruya.*

Each sheet 14½ × 9⅝ in. (360 × 245).

Kurth, No. 95. Date, about 1800–1802. Women are substituted for men, as so often. The usual association of the Three Lucky Things is completed by the 'egg-plant' crest on the dress of one of the women.

Collection: Tuke.

108. THE FISHING-NET: NIGHT SCENE. Night on the river, with a waning moon in the sky. A fishing-boat has glided up to a large pleasure-boat just as the fisherman has hoisted his great square net, hung from the ends of two bamboo poles bound crosswise, out of the water. In the net is a single fish. The net rises high as the moon, and through its meshes one sees three girls in the cabin of the pleasure-boat, one of them holding out a saké-cup, and on the cabin roof a young man, with a large fan, reclining. At the r. the fisherman's wife offers a basket of whitebait for sale to a girl from the other boat, who claps her hands at seeing the fish in the net. At the l. two girls stand leaning against the cabin roof, and by them sits a man who holds a saké-kettle and a cup. This last figure is in a gray plaid dress; the fisherman and his wife are in gray too; but the others are dressed in pinks and purples.

Each sheet 15 × 9⅝ in. (380 × 250).

De Goncourt, p. 201. Kurth, No. 155. Date, about 1802. 'Wohl bald nach 1790,' according to Kurth.

Purchased, 1910.

109. THE PRINT SHOP. Interior of a shop. At the r. (sheet 1) two girls are engaged in printing; one of them, dressed in pale red, rubs the back of a print with the *baren* or rubber, the other, in pale blue, apparently is trying a *baren* which has been newly covered with strips of bamboo sheathing. Large ink-slabs and saucers of colour stand on the floor. A woman, in brick-red and black dress, coming from the r., brings a block and a roll of paper, and a boy squats in the foreground. In the centre a shop-lad, in purplish striped dress, is about to undo a bundle of prints; a woman, in yellow, sits near with a child beside her, and another woman, in purple, stands above her, holding a book in her hand. The wall at the back is hung with prints of actors, women, and wrestlers, some arranged side by side in long frames, others mounted as *kakemono.* At the l. a servant is taking a set of Utamaro's 'Kintoki' prints from a woman, in pale blue and red, who sits on a bench or low table set against

the raised floor of the shop. On this bench a young girl, in purple and green, with her back turned, is rolling up a print. A young man with lifted fan stands l., in front of a board which advertises *Yezōshi* (picture books), *Nishiki-yé* and music-books for Tokiwazu and Tomimoto styles of drama. Title on label, *Yedo meibutsu nishikiyé kosaku* (the same title as No. 99). Signed, *Utamaro fudé.* Publisher, *Tsuruya.*

14⅞ × 9¾ in. (377 × 250).

Kurth, No. 167. Two sheets only are known to Kurth. That which he describes as No. 1 is the centre sheet described above. His No. 3 belongs not to this, but to the companion triptych with the same title, the two other sheets of which are described above, No. 99. De Goncourt also (p. 22) confuses the two triptychs, describing the third sheet of our No. 109 as part of our No. 99. Though they bear the same title, the triptychs do not join. The prints shown in the shop seem mostly to be works by Utamaro, but one triptych of actors is in the style of Sharaku (perhaps by Toyokuni or Shunyei ?).

Collection: Morrison.

110. THE PLEASURES OF THE TAIKO HIDEYOSHI. The scene is a space under flowering cherry trees, screened off by hangings of purple and green. Hideyoshi sits in the centre, holding a fan in one hand and a saké-cup in the other. Behind him sits a young page; above him stands the lady *Matsuno-maru*, holding an open fan; beside him is *Yodo-dono*; and, kneeling, in the foreground a third lady, *Okoi-no-kata* At the r. are two more ladies, *Kanadono* and *Sanjōdono*, two servants, and *Ishida Mitsunari*, a favourite of Hideyoshi, offering a ceremonial head-dress to his lord. At the l. the Taikō's wife, *Kita-no-mandokoro*, advances into the enclosure, followed by a woman holding a yellow umbrella over her, a girl, carrying a case of books, and a child. A carriage is seen at a little distance. The names given above are on labels. The colour is variegated, the full yellow of the ground contrasting with pink, green and purple in the dresses. Title, *Taikō gosai rakutō Yūkwan no dzu.* Signed, *Utamaro fudé.* Publisher, *Yamani.*

Each sheet 14¼ × 9⅞ in. (364 × 250).

Reproduced by Koechlin, pl. xcviii., No. 235. Kurth, No. 106. De Goncourt, p. 130. In the last years of the eighteenth century a life of Hideyoshi (1536–1598), the great general and conqueror of Korea, illustrated by Ishida Gyokusan, an Osaka artist, had been published. The wide popularity of this book attracted other artists to the subject, and in 1804 Utamaro combined with Shunyei, Shuntei, and Toyokuni to produce a series of colour-prints satirically depicting the debauched life of the Taikō (*cf.* De Goncourt, p. 233). According to some accounts he received a warning from the Government, but disregarded it, and published the print just described. He was punished by imprisonment, together with the other artists implicated. *See* the long note in Kurth's Appendix, pp. 363–366.

Purchased, 1909.

111. GIRLS ON THE SEA-SHORE AT ISE. The sea shore, with the red sun rising on the horizon behind the twin rocks of Isé. A company of nine girls, arranged in groups of three, are on the sands, those at the l. already wading in the shallow foam with bare feet and tucked-up dresses. At the r. one of the girls kneels to tie up the *obi* of a young companion. One of the girls in the centre joins her hands in prayer as the sun rises between the rocks. Colours: purple and pink, green and yellow, reddish brown and gray. Signed, *Utamaro fudé*, Publisher *Wakasaya*.

Each sheet $14\frac{3}{4} \times 9\frac{3}{4}$ in. (377 × 250).

Kurth, No. 135. Dated by Kurth, 'About the middle of the nineties'; by Fenollosa 'About 1810' (some years after the artist's death). It certainly belongs to the last years of Utamaro's life, probably 1804 or 1805.

Collection: Morrison.

112. THE GAME OF FUKUBIKI ON NEW YEAR'S DAY. Interior of a room with an opening at the back leading into a further room and garden beyond. A group of five girls kneeling on the floor are playing the New Year's Game of Fukubiki, the 'Luck of the Strings': one of them holds in her hand all the strings, to two of which oranges are attached. Whoever draws an orange gets a prize. Two women stand and look on, one on each side of the group, and a third at the r. holds the first prize (a ball). At the r. also is a young man in a kneeling position announcing the arrival of the *saké* which a little maid brings on a stand. Black and a strong yellow set off pale purple, blue, and pink. Signed, *Utamaro fudé*. Publisher, *Izumiya Ichibei*.

Each sheet $14\frac{1}{8} \times 9\frac{1}{4}$ in. (360 × 235).

De Goncourt, p. 16. Kurth, No. 108.

Collection: Hart.

FIVE-SHEET PRINT.

113. THE SUSUHAKI OR HOUSE-CLEANING AT THE END OF THE YEAR. An interior with many figures, a composition designed in a scheme of violet, green, blue, and yellow, with here and there a reddish brown. Described from r. to l. the scene is as follows:—

(1). A *yōnin* or chamberlain tripped up by three girls, one of whom points mockingly at his fallen figure. At the back is a screen with a painting of Chinese lions.

(2). Two girls removing a young *koshō* or page, and another looking on. In this sheet alone a pink is introduced.

(3). Three girls, one with a broom, another leaning over a bucket, the third with a saké-kettle and three cups turned upside-down on a tray. At the back are a pile of mats and a screen-painting of cranes and reeds, on its side; on the floor a basket and a Daruma-doll. The girls are looking at the next group.

(4). Here three women are carrying out a young man by the legs and shoulders, while a servant behind is sweeping the upper woodwork of the room with a bamboo besom. A mat lies rolled up on the floor.

(5). Three women are beating a mat, held upright against a small book-case, by which is a stool. In the foreground a woman, her head covered with a cloth, threatens two escaping mice with a broom. Signed, *Utamaro fudé*, Publisher, *Yamada*.

Each sheet 15 × 10 in. (380 × 255).

The last three sheets are reproduced by Koechlin, pl. lv., No. 122.

De Goncourt, p. 15. Kurth, No. 194.

The last three sheets only are known to Kurth. He follows De Goncourt in describing the print as a scene in one of the Green Houses. The girls, however, are not courtesans, but women belonging to a big house, probably a daimio's. The winter cleaning is made the occasion for jokes and frolicking of the kind here shown.

Dated by Kurth, 'etwa Anfang der neunziger Jahre,' but it is obviously later, probably about 1797-8. In later editions a pink was introduced. Sheet (2), described above, belongs to this later impression.

Sheet (1) presented by Knighton Baker, Esq.; the rest from the Morrison Collection.

SIX-SHEET PRINT.

114. MARRIAGE CEREMONIES. This print is composed of two triptychs, each with a separate title, and after each title are the words *Set of Three*. In spite of this the two form one continuous composition. For instance, a kakemono on the wall of the room at the back of the print is divided between the two triptychs, where they join. For convenience sake, the print is here mounted as two triptychs. The colour is brightly variegated: yellow and a blueish green contrast with rose and purple (here considerably faded). The blacks tell strongly.

(a). KONREI-NO-DZU, the Wedding Ceremony. In the centre sits the bride with a pile of three saké-cups on a stand before her. The bridegroom, a young samurai, sits opposite l.; near him are two married women, and in the foreground a girl offering a tray of food on a stand. On each side of the bride sits a married woman, the one in the foreground being the 'go-between,' who has beside her a saké-ladle and a paper crane.

Behind the bride a girl in black carries on a stand two bottles of saké with sprigs of pine, to be offered to the Spirits, while at the r. are three other women, two of whom bring soup in lacquered bowls on trays. At the back are seen screen-pictures in the Chinese style. Title on a label on the right-hand sheet *Konrei-no-dzu.* Signed, *Utamaro fudé.* Publisher, *Marubun.*

(b). KONREI-IRO-NAOSHI-NO-DZU. The Changing of Costumes (lit. of Colour) after the Ceremony. In the centre stands the bride, being helped to put on her outer robe of many colours by a woman who stands behind her, while in the foreground a girl holding a sachet of white powder kneels before a large mirror. At the r. a woman hanging coloured dresses on a clothes-horse turns to speak to two girls kneeling on the ground. At the l. sits a woman preparing to write, while two other women hold boxes with writing materials before her. At the back is a book-case. Title on r.-hand sheet *Konrei iro naoshi no dzu.* Signed, *Utamaro fudé.* Publisher, *Marubun.*

Each sheet 14¼ × 9¼ in. (365 × 235).

The marriage ceremony consists in the bridegroom and bride drinking in turn three times from each of three saké cups. This takes place in the house of the bride's parents. In her new home, after a ceremonial feast, the bride changes her white dress for a coloured dress.

De Goncourt, p. 190 and p. 16. Kurth, Nos. 110 and 111, catalogues both triptychs, but merely from De Goncourt's book. Under his No. 275 he catalogues, as a set of three prints, the second triptych, of which he describes only the first sheet. He relates it to the Mosquito Net triptych (No. 103, above), which, however, is many years earlier in date. By some the print is attributed to Utamaro II. Weaknesses in details point to imperfect supervision of work, which in any case must be one of the artist's last productions; but the composition is far too masterly for so feeble a designer as the younger man.

Collection: Tuke.

TWELVE-SHEET PRINT.

115. SILK-WORM CULTURE: HANDIWORK OF WOMEN. The sheets, each of which bears the title *Joshoku kaiko tewaza kusa,* are numbered 1-12, but the design is continuous, and the twelve sheets make one long composition, here divided, for convenience of mounting, into four triptychs. Strange to say, this fact has been overlooked by De Goncourt, who describes the print as a set of twelve separate prints. In this he is followed by Kurth. The mistake is probably due to placing the prints in an order numbered from l. to r. according to European custom instead of from r. to l. Only in the latter arrangement do they join. On each sheet is an explanation of the subject, here incorporated in a concise form.

(1). Two women kneeling by a box into which one is brushing young worms, newly emerged from the egg, from a paper with a feather; a third woman stands by. A flowering tree r. denotes the time of the year, i.e., about the middle of March.

(2). Two women standing, one on a bench, the other on a ladder, pick mulberry leaves, two baskets full of which a young girl carries slung on her shoulder.

(3). Two women feeding the worms with chopped-up leaves in two trays set upon a table; a girl, kneeling in front, chops up the leaves in a bucket. A stand of trays is behind.

(4). Preparing for the waking of the worms from their fourth rest or 'greatest sleep.' A woman moves the worms in a tray with a feather; her companion brings a second tray from the stand, and a girl carries off three empty trays in her arms.

(5). The 'great awaking.' The worms, on a mat lying on the floor, are devouring the leaves sprinkled over them by a woman; two women stand l. by two deep baskets full of leaves, and a girl comes from the background with bundles of fresh mulberry boughs under her arm. The worms wake with such appetite that there is no time to cut the leaves.

(6). A woman with a tray full of the cocoons made by the worms, another woman arranging cocoons, and a girl standing in front. Trays of cocoons and leaves fill the stand behind.

(7). Two women seated on a raised floor with sheets of paper laid before them, on one of which are two butterflies. The good cocoons are selected and hung up by a string, and when the butterflies come out, male and female are put together on a paper and eggs are obtained.

(8). A woman with a child in her arms, and a woman with a boy beside her looking at the butterflies, which have now come out, of the cocoons and are floating in the air.

(9). A woman winding the thread from cocoons set in a pan of water heated by a fire below. Two other women look on, one with a pipe in her mouth.

(10). Two women stretching the silk and the floss on wooden posts. Two other women are behind, one of them hanging the bundles of silk on a line.

(11) and (12). A woman weaving at a loom; three other women helping and looking on. At the back r. (No. 11) a woman is winding off the waste silk. The inscription above says that silk-worm culture was first started in Japan by the wife of the Emperor Yuriaku, twenty-second of his

line; in China it is said to have been started in the time of the Emperor Huang Ti.

On each sheet is the signature *Utâmaro fudé* and the mark of the publisher, *Tsuruya*.

Each sheet, 14⅞ × 9⅞ in. (375 × 250).

De Goncourt, pp. 47–49. Kurth, No. 264. About 1800. The impression described above is of the first edition, the colour scheme being a rare and beautiful one of violet, blue, green, yellow, and pale gray. In a later edition red was introduced. A modern imitation, frequently found, is without the writing at the top.

The artist's representation of the processes is not realistic; he has, for his own purposes, made the mulberry tree bigger and the cocoons much larger and rounder than in reality.

Collection: Morrison.

SCHOOL OF UTAMARO.

Under this heading are grouped a few prints made in the style of Utamaro, but of doubtful authorship.

1. A WOMAN CUTTING HER FINGER-NAILS; ONE OF A SET OF THE FIVE TEMPERAMENTS. Dressed in purple over red and olive, she sits on the floor, cutting her nails; bowl of water l. Above are three yellow sticks of wood, called *sangi*, used by fortune-tellers, a label with the title *Fūzoku Mitaté Gosho*, and the inscription *In the year of the Cock she cuts her nails: her temperament is of metal like the scissors.* Signed, *Utamaro fudé.*

14½ × 9⅞ in. (370 × 250).

The five temperaments correspond to fire, water, wood, metal, earth. The year of the Cock is lucky for metal.

Possibly by Utamaro, but the drawing of the hands, among other things, seems to indicate rather a clever imitator like Yeizan.

Collection: Bacon.

2. YENGI OF WAKAMATSUYA ARRANGING FLOWERS. One of a set of courtesans arranging flowers at the Five Festivals. A girl in pale purple, pink, and green, setting a flowering stem in a bronze vase. Above, l., is a begonia spray in a bamboo receptacle. At the r. a label with the title *Yūkun gosetsu iké-bana kwai.* Name of the girl above. Unsigned (signature cut off?). Publisher, *Yamasa.*

14½ × 9⅝ in. (370 × 245).

An imitation of Utamaro, perhaps by Yeizan.

Collection: Bacon.

3. PORTRAIT OF SEGAWA OF MATSUBAYA. Bust turned l., with face turned r.; one hand showing. Red and green dress. Above, a spray of cherry-blossom with the name of the courtesan and her two attendants on a square tablet. Signed, *Utamaro fudé.* Publisher, *Maruya Jimpachi.*

15⅞ × 10¼ in. (386 × 260).
This belongs to the period of the 'Large Heads.' Possibly genuine, but more likely one of the counterfeits against which Utamaro warned the public.
Collection: Hart.

4. TWO ACTORS AS WOMEN IN A MUSICAL PLAY. Two actors in female dress with cloths tied under their chins, posturing in a dance with toy horses; each wears on a dress of (faded) purple and blue stripe the crest of the actor family of Segawa. Title above, *Harukoma tsui no Utsushigé;* 'Representation of a Pair of Spring Horses,' probably the title of a musical play. Signed, *Utamaro fudé.*

13½ × 6⅛ in. (344 × 155).
Collection: Morrison.

5. ON THE YODO RIVER. A red boat, steered by a man and carrying two women, is being towed from the bank r. Osaka Castle is seen on the other shore of the blue water. Title, *Tow-boat of Yodogawa.* Verse, *After a day's hunting, O to sit on the grass and see the moon come up over the sands of Yodo stream!*

9⅞ × 15 in. (250 × 380).
An imitation of Utamaro, probably made at Osaka.
Collection: Morrison.

UTAMARO II. (worked in Bunkwa, 1804–1817).

Koikawa Yukimachi was the son of Harumachi, a pupil of Sekiyen. He married Utamaro's widow, and continued to publish prints with the master's signature, though of very inferior quality. He was also a writer of stories.

1. A GEISHA COMPARED TO AN IRIS. One of a set called 'Beauty's rivalry with living flowers.' A geisha in purple and pink, sitting on her heels holding in both hands a samisen and looking l. Beside her lies a book of songs, a plectrum, and a saké-cup; behind, the samisen-case.

Above r. hangs a square flower-pot with iris-blossoms and pinks. At the l. is the title, *Tengachi bijin ikebana awasé*, and the inscription, *Iris of May, which many hands want to pluck.* Signed, *Utamaro fudé.* Publisher, *Izumiya Ichibei.*

15¼ × 10¼ in. (388 × 260).

Not certainly by Utamaro II., but hardly good enough for the elder master. Kurth, No. 375.

Collection: Morrison.

2. THE SHIOKUMI DANCE. Two country girls, Matsukazé and Murasamé, carrying buckets of salt water hung from yokes borne across their shoulders. Their hair is unbound, and they wear dresses of pink and purple, with aprons of yellow straw. Title mutilated. Beside the title is *Isonaré Matsu* (Pine bent by sea-winds), and at the l. are the girls' names. Signed, *Utamaro fudé.* Publisher, *Yeizudō.*

14⅛ × 9½ in. (380 × 242).

Possibly a late, enfeebled work of Utamaro I.; but more likely by Utamaro II. See note on Bunchō, No. 2, p. 94.

Collection: Hart.

3. MOTHER AND CHILD, WITH PUPPIES. A woman in purple over red, with long green sash, is carrying a child on her shoulder. At her feet are three puppies, one playing with the hem of her dress. Signed, *Utamaro fudé.* Seal date, *Tiger* 6 (1806). Publisher, *Yamaguchi Tōbei.*

14⅝ × 9¼ in. (370 × 237).

Collection: Satow.

4. GIRLS GOING TO DRY CLOTH. One of a set called 'Competition of Six Beautiful Flowers.' Half-length figures. A girl with a basin full of wet blue cloth; another l. holding bamboo sticks which she uses to stretch a piece of olive-green transparent stuff, in order to dry it. Red, purple, and blue in dresses. Title, *Mutsu-no-hana aikio kurabe;* 'flower of six' (Mutsu-no-hana) being a poetical name for snow. Signed, *Utamaro fudé.* Publisher, *Izumiya Ichibei.* Seal date, *Dragon* 4 (1808).

14 × 9⅜ in. (352 × 240).

Collection: Tuke.

5. WOMAN AND CHILD AS YAMAUBA AND KINTOKI. The woman, dressed in purple (faded) with white rope-pattern, holds her boy in

her arms: he lifts a toy axe. Toy cat, drum, and rabbit on the ground. Above, a small picture of Yamauba and Kintoki on a fan. Title, *Sono sugata onnaji mai fūriu*, 'Popular Parallels.' Signed, *Utamaro fudé*. Publisher, *Tsuruya*. Seal date, *Dragon* 4 (1808).

14¼ × 9⅝ in. (362 × 244).
Collection: Tuke.

6. A GIRL HAVING HER TOE-NAILS CUT BY A COMPANION. One of a set. A girl in a loose wrapper of blue and white, with a bird pattern, reclines on the floor while her friend r., dressed in green, red, and purple, cuts her toe-nails. Title, *Mitsu no hana bijin awasé*, 'Set of Honey Flower Beauties'; *Mitsu no hana*, 'Flower of Three,' meaning also Honey Flower. Signed, *Utamaro fudé*. Publisher, *Yamaguchi Tōbei*. Seal date, *Horse* 8 (1810).

10½ × 15⅜ in. (265 × 39).
Collection; Tuke.

7. A MOTHER LIFTING HER BABY HIGH; ONE OF A SET OF SEVEN. A mother whose head and arms alone appear lifts up her fat baby in the air, while she makes a noise with the hollow winter-cherry held between her lips. Dress of purple and green. Title of series on label r., *Shichi hengé kodakara asobi*, 'Seven Changes (or Phases) of Darling Children's Play.' At the r. *Imitation of Acrobats*. Signed, *Utamaro fudé*. Publisher, *Iwatoya*. Seal date, *Monkey* 4 (1812).

15⅜ × 10⅜ in. (390 × 270).
Kurth (No. 322) accepts this set as the work of Utamaro I. On this hypothesis the date would have to be 1800.
The Seven Changes is a phrase derived from the supposed Protean aspects of a ghost.
Collection: Tuke.

DIPTYCH.

8. FISHMARKET ON THE BEACH AT SHIBA: PART OF A TRIPTYCH. A sea-shore; on the sands a man holding a fish by a hook stands beside a woman who lifts a tai-fish from a bucket full of fish at her feet; at the r. two women come up, one with a big tray of carp. A boy l. has more fish on a yoke; a girl r. holds an awabi in her hand. The colour has faded to tawny or olive tones, and green. Title, *Shiba ura Uwo ichi no dzu*. Signed, *Utamaro fudé*. Publisher, *Omiya*.

Each sheet, 15 × 10⅛ in. (380 × 257).
Collection: Tuke.

SEKIJO (worked at the beginning of the nineteenth century).

A pupil of Toriyama Sekiyen. He wrote popular stories and painted in the manner of Sekiyen. He designed a few prints, mostly under the dominance of Utamaro.

[1–2.] HASHIRAKAKÉ.

1. TWO GIRLS READING. Hanaōgi of Ogiya and Kara-uta of Chōjiya, both reading; the former sits, the latter lies leaning on her elbows, one head appearing above the other. Both are dressed in purple and pink. Signed, *Sekijō fudé.*

23 × 4⅛ in. (586 × 103).
Date, about 1802.
Collection: Morrison.

2. THE SAME PRINT; ANOTHER IMPRESSION. The colours in this impression have faded.

23¾ × 4¼ in. (577 × 108).
Collection: Hart.

HIDEMARO (worked chiefly in Bunkwa).

A pupil of Utamaro, whom he assisted in the Picture Book of the Green Houses, 1804. He is said to have executed commissions for his master in Utamaro's last days.

1. THE HOUR OF THE OX; ONE OF A SET OF DOINGS OF THE TWELVE HOURS. A girl, seen to the knees, rising and tying the green obi of her purple and pink dress; she looks down at a youth whose head appears from underneath a green and purple quilt. Clock l., as in the series by Utamaro, Nos. 23–27, with the title *F'ūzoku jūni toki* and the sub-title, *Hour of the Ox.* Signed, *Hidemaro gwa.* Publisher, *Yamajō.*

13¾ × 9¼ in. (350 × 236).
Above the publisher's mark are *Tatsu Mi*, 'Dragon and Snake'; possibly referring to the S.E. quarter of Yedo.
Collection: Morrison.

2. A WINTER BOATING-PARTY. Probably part of a triptych. The roofed upper part of the boat, covered with snow, with a girl sitting under the shelter. On the bank just beyond, two girls appear above the roof, one in black and pink carrying a tray of food, the other in black and yellow stripe, with pink sash, carrying a *samisen* in a box. Water and falling snow beyond. Signed, *Hidemaro fudé.*

12¼ × 9 in. (310 × 230).
Collection: Bacon.

KIKUMARO or TSUKIMARO (worked about 1789–1829).

The best of Utamaro's pupils. His personal name was Kitagawa Rokusaburō. He at first signed Kikumaro, but soon after 1800 he changed his name to Tsukimaro.* During Bunsei he abandoned Ukiyoyé and adopted the name Kwansetsu.

1. THREE GIRLS PARADING. Hitomoto and Tsukimai of Daimonjiya and Yashiwo of Maru-ebiya walking together towards the r. Names above, r. Purple, blue, green, yellow, and shades of pink and red. Signed, *Kikumaro fudé.* Publisher, *Yamaguchi Tōbei.*

13 × 8 in. (330 × 225).
About 1795.
Collection: Morrison.

2. LOVERS READING A BOOK TOGETHER. One of a set of 'Endearments of Lovers.' Half-length figures of a young man holding up an open book (a *jōruri* play), and a girl, with her hair unbound, reading over his shoulder, and following the words down the page with a hairpin. Dresses of purple and red (faded) and bluish green. Title on label r. *Uwaki Dōshi Iro-waza sho.* Signed, *Kikumaro, pupil of Utamaro.* Publisher, *Murataya Jimpachi.*

13¼ × 9 in. (337 × 230).
Collection: Morrison.

3. WASHING RICE. Half-length figures. A man dressed in a greenish plaid over pink and white, plunging his arm into a wooden pail,

* According to Hayashi, the artist changed his name 'vers 1796.' According to Morrison it was not till after 1817. 'Masterpieces of Ukiyoyé' is ambiguous, saying it was in 'Bunsei (ended 1817).' But it was Bunkwa period which ended in 1817, succeeded by Bunsei (1818–29). See note on No. 6.

to wash the rice, while a girl in purple dress looks over his shoulder. She wears a white head-cloth with blue design on it. Signed, *Kikumaro fudé.* Publisher, *Murataya Jimpachi.*

13 × 8⅞ in (330 × 225).
Collection: Morrison.

4. PORTRAIT OF HANAOGI. Bust in three-quarter face looking l.; r. hand pulling up dress of (faded) purple, red, and yellow. Above, *Hanaōgi of Ogiya.* Signed, *Kikumaro fudé.* Publisher, *Murataya Jimpachi.*

13 × 8½ in. (330 × 216).
Collection: Morrison.

5. PORTRAIT OF A 'KOSHIMOTO.' A lady's maid. Bust of a girl looking over her shoulder and holding an open fan on which is written, *Dew in the beautiful world of a moonlit night. By Iwai Baigo* (the actor Hanshirō). Tones of red, brown, and green in the dress. Signed, *Kikumaro fudé.*

12¾ × 8½ in. (325 × 210).
Collection: Morrison.

6. TAKIKAWA OF OGIYA. She sits, fan in one hand and writing brush in the other, with head bent, meditating a poem. Dress of purple and green, with *chidori* pattern. At the l. is a panel with the name of the courtesan and a second panel in the form of a book entitled, *Zensei hana no sugata-ye* (Portraits of Flower-like Figures in Bloom, Vol. I.). Signed, *Kai mei Tsukimaro* ('an altered name'). Publisher, *Tsutaya.*

13½ × 8¾ in. (335 × 222).
The signature indicates the recent change of name, which was therefore probably made about 1803–4, the date fixed by the style of the coiffure in this print.
Collection: Hart.

7. YOSOI OF MATSUBAYA. Half-length of the courtesan walking under a cloud of cherry-blossom, with her *kamuro* beside her blowing into a glass toy to make a noise. Pink, yellow, red, green and purple. Name of the girl above on a circular label. Signed, *Tsukimaro fudé.*

15⅛ × 10⅜ in. (385 × 263).
Collection: Tuke.

8. MAN AND WOMAN AS URASHIMA AND THE PRINCESS OTOHIME. A young man kneeling on one knee with a fishing-rod in his

hand and a black lacquer box under his arm. Beside him stands a woman in red, blue and purple, with unbound hair, holding a *biwa* (lute) wrapped in a red cloth. Bluish background. Unsigned.

14½ × 9¾ in. (370 × 248).

The fisher-boy Urashima dwelt for three years with Otohime in her Dragon-Palace under the sea, and when he wished to revisit his home was given by the fairy a casket which he was on no account to open. Returning, he found no trace of cottage or parents. In a desperate attempt to solve the mystery, he opened the casket, from which a vapour escaped into the air, and at the same time he shrivelled into extreme old age and finally crumbled to dust. The three years of dalliance, seven centuries of mortal life, had been enclosed by the fairy in a casket. The fine early poem on the subject included in the Manyōshiu has been translated by Mr. W. G. Aston.

Collection: Morrison.

DIPTYCH.

9. SCENE IN A BATHING HOUSE. Part of a triptych. At the r. a young man playing checkers with someone unseen; behind him are a standing woman and a seated girl playing the *samisen*. In the background a woman comes from below with a bucket of water on her head. At the l. are two women seated in loose wrappers and resting after the bath; a third woman stands between them. Bright yellow; shades of blue; green, red and purple. Signed, *Kitagawa Tsukimaro fudé*. On a bucket is *Yumoto*, one of the seven hot springs of Hakoné. Publisher, *Yamakiu*. Seal date, *Dragon* 6 (1808).

Each sheet 14⅞ × 10 in. (378 × 255).
Collection: Tuke.

[10–11.] HASHIRAKAKÉ; PILLAR-PRINTS.

10. HANAOGI AND TSUKASA OF OGIYA. Half-length of Tsukasa holding a samisen and plectrum; above her stands Hanaōgi holding a pipe. Violet, pink, gray and green in the dresses. Names above. Signed, *Kikumaro fudé*.

23¼ × 4⅜ in. (590 × 110).
Collection: Tuke.

11. YOSOI AND MATSUMURA OF MATSUBAYA. Full half-length figures, one head appearing above the other. Faded colours. Signed, *Kikumaro fudé*.

23 × 4¾ in. (585 × 120).
Collection: Morrison.

TRIPTYCH.

12. MAPLE LEAVES ON THE TATSUTA RIVER. Three girls in a boat on the Tatsuta, the surface of which is sprinkled with reddening maple leaves. The girl at the r. punts the boat along with a bamboo pole, the one in the bows l. holds a samisen, the third in the middle holds up a maple-bough, from which hang three poems composed by actors: (1) *O Maple, both morning and evening you are left by the sun alone in your splendour.* Signed, *Gacho.* (2) *O Maple, although day darkens over, you are left alone in your splendour.* Signed, *Sanshō* (pen-name of Danjūrō). (3) *However sad your thoughts, you must keep a flowery maple-face while you are in the room.* Signed, *Shozan.* Pink, yellow, pale purple and green. Title on a label on each sheet, *Tatsutagawa Momiji Nishiki-yé* (Brocade Picture of Maples on Tatsuta river), with the signature, *Tsukimaro fudé.* Publisher, *Murataya.* Seal date, *Dragon* 8 (1808).

Each sheet 14 × 9⅛ in. (357 × 232).
Collection: Tuke.

SHIKIMARO (worked in the early part of the nineteenth century).

Heijiyeimon Tōkairin adopted the painter-name of Kitagawa Shikimaro, as Utamaro's pupil. He illustrated books and published single prints, working on into Bunsei (1818-1829).

1. A YOSHIWARA POETESS. One of a set of 36, called *Imayo Onna Kasen,* 'Female Poets of the Day.' She is seated, and seen from behind looks over her shoulder l.; a long pipe is in her hand. Dress of rose-red, purple, black and green. Above on a square panel is a poem by *Tsuta-Katsura,* the name of the girl, on the tears of disappointed love: *I wanted to pick the one perfect iris and have but wetted my sleeves.* Signed, *Shikimaro gwa,* Publisher, *Yeijudō.*

15¼ × 10⅜ in. (390 × 264).
This series probably dates from the 1820's.
Collection: Hart.

2. A YOSHIWARA POETESS. One of the same set as the last. She is walking towards the r. On her olive dress is a pattern of guelder roses. Title of series and name of the girl *Omi,* above r. Autograph poem

by Omi. *O cricket, sing gently, sing less loudly; your song disturbs the morning sleep of the old.* Signed, *Shikimaro gwa.* Publisher, *Yeijudō.*

15 × 10¼ in. (380 × 260).
Collection: Morrison.

BUNRO (worked about the close of the eighteenth century).

Worked under the influence of Utamaro, though perhaps originally a pupil of Bunchō.

1. EBISU. The smiling god seen in full face sitting on a rock with a red *tai* fish under his arm. He is dressed in blue, yellow, and black. New Year decorations hang on a cord above. Signed, *Bunrō fudé.* Publisher, *Yezakiya.*

14¾ × 10¼ in. (375 × 260).
Collection: Morrison.

2. A YOUTH OFFERING WINE TO A GIRL. Half-length of a girl dressed in purple, red, and black, putting an ornament in her hair. To her a youth in dark striped dress offers a cup of *saké.* Signed, *Bunrō gwa.* Publisher, *Yezakiya.*

14 × 9 in. (355 × 230).
Collection; Morrison.

3. YOUTH AND GIRL WITH HAWKS. Half-length figures of a youth and girl, each with a hawk on wrist. The girl has a pattern of egg-plant on her purple dress, the youth has a green coat. Signed, *Bunrō gwa.* Publisher, *Yezakiya.*

13 × 8 in. (330 × 205).
Collection: Hart.

4. A WRITING PERFORMANCE BY THREE CHILDREN OF NEDZU IN THE PROVINCE OF SHINSHU. Three children, Sadahiko, aged six, Tomihiko, aged eight, and Yoshimatsu, aged seven, sitting on a red mat and writing specimen characters and sentences (e.g., *Dragon; The flying dragon climbs the heavens,* written by Sadahiko). Behind them sits their master, *Yama Koshishi,* fan in hand, directing them; a table with brushes and paper is by his side. At the r. is the above title. At the l. *These three children performed at the temple of*

Kwannon in Asakusa, and at the Tenmangu shrine at Yushima. Signed, *Bunrō gwa.* Publisher, *Yezakiya.*

9¼ × 14 in. (235 × 356).
Printed as an advertisement for the teacher.
Collection : Tuke.

BANKI II. (worked at the beginning of the nineteenth century).

Worked under the immediate influence of Utamaro. Nothing is known of his biography. His rare prints are usually in the form of *naga-yé.*

HASHIRAKAKÉ.

1. BUYING A FIRE-FLY BOX. A woman with a baby on her back buying a little box, for keeping fire-flies in, from a young man. At the back of the shop are cages for insects, some of them with pieces of cucumber between the bars as food for locusts. Faded purple, red, and blue. Signed, *Banki fudé.* Publisher, *Ihiko.*

26¼ × 4¾ in. (640 × 120).
Date, about 1803.
Collection : Morrison.

SMALL KAKEMONO-YÉ.

2. A GIRL ASLEEP IN A LITTER. A girl, dressed in black over blue, sitting asleep in a *kago* which has been set down on the ground. Another girl in purple stands in front l., and is about to wake her; a youth stands on the other side. Signed, *Banki fudé.*

20½ × 7¼ in: (520 × 186).
Date, about 1803.
Purchased.

SHUNKIOSAI RIUKOKU (worked at the beginning of the nineteenth century).

Nothing is known of this artist's life, but his prints show the strong influence of Utamaro.

1. LOOKING AT PICTURE-BOOKS. One of a set of 'Amusements of the Five Festivals *à la mode.*' This is January. A mother and child sitting on the floor side by side with picture-books before them;

behind stands a girl holding a battledore. Purple, rose, and green dresses. On a fan-shaped tablet decorated with *fukujusō* flowers is the title of the series, *Fūriu Gosekku Asobi*. Signed, *Riukoku fudė*. Publisher, *Kawagen*.

14½ × 9⅝ in. (370 × 245).
This and the following prints all belong to the early part of Bunkwa, 1804–1817.
Collection: Morrison.

2. A LADY DRESSING. One of the same set as the last. The Chrysanthemum Festival in September. A lady standing before an arrangement of chrysanthemums in a bamboo vase and having a flowered black outer robe placed over her dress of purple and pink by a companion who stands behind her, dressed in blue and green. Title of series above. Signed, *Riukoku fudė*. Publisher, *Kawagen*.

14⅞ × 10¼ in. (380 × 260).
Collection: Morrison.

3. A GIRL WRITING SPECIMENS OF CALIGRAPHY. One of the same set. Tanabata Festival. A girl seated at a low desk and writing after a pattern set by her teacher. To her comes another girl bringing a book entitled *Treasury of the Hundred Odes*. Tones of red and yellow. Title of series above. Signed, *Riukoku fudė*. Publisher, *Kawagen*.

14¾ × 9⅞ in. (375 × 252).
Collection: Hart.

HASHIRAKAKĖ.

4. TWO GIRLS CARRYING A SAMISEN BOX. Two girls walking towards the r. under one umbrella; the nearer one carries a samisen in a black lacquer box. Gray-blue, yellow, pink. Signed, *Shunkiosai Riukoku*.

23⅝ × 4 in. (600 × 102).
Collection: Morrison.

KATSUKAWA SHUNKIO (worked in Bunkwa).

Originally of the Katsukawa school; worked under the influence of Utamaro.

1. FUJIWARA OF TSURUYA. She is walking r. accompanied by her *kamuro*, along a fence on the other side of which are tall asters.

On a panel above is her name and that of her two *kamuro*, *Skikino* and *Wataru*. Green, pink, faded purple. Signed, *Katsu Shunkio gwa*. Publisher, *Nishiyo* (i.e. Yeijudō). Seal, *Nishinomiya*.

15¼ × 10¼ in. (387 × 260).
Collection: Morrison.

HIAKUSAI HISANOBU (worked at the beginning of the nineteenth century).

Mainly influenced by Utamaro.

1. LADIES IN A GARDEN. Part of a triptych. A lady with both hands extended standing between two others who are sitting on the ground; she and her companion at the l. both turn their heads to the r. The third lady carries a *tabakobon*, or fire-box for lighting tobacco-pipes. In the background is a river or a lake. Unsigned. Green, purple, rose, yellow, black.

14⅞ × 10 in. (377 × 255).
Date, about 1804. The types recall Toyokuni. Probably an illustration, adapted to ordinary life, of one of the old Monogatari.
Collection: Bacon.

2. LADIES ARRANGING FLOWERS. Two ladies seated before an arrangement of narcissus and willow. A girl standing l. carries cut sprays and leaves on a tray. Screen with pine-branch and cloud. Opaque blue-green, pale green, rose, purple, yellow. Signed, *Hisanobu gwa*. Seal date *Tiger* 5 (1806). Publisher, *Marubun*.

15 × 10⅛ in. (380 × 260).
Collection: Bacon.

3. KARA-UTA OF CHOJIYA. Half-length facing to front, head turned l., both hands showing. Name on cherry-blossom above. Green and black dress over pink, blue, and purple. Signed, *Hisanobu gwa*. Publisher, *Yamajō*.

14 × 9⅜ in. (356 × 240).
Collection: Hart.

SHINKO (worked in the early part of the nineteenth century).

Shows the influence of Utamaro.

1. OIRAN PARADING. A courtesan walking l. past the railing of a Yoshiwara house. In a medallion l. is the picture of a Chinese princess, inscribed *Dakki*, the name given to the mysterious fox in China. On a label r. is the title, *Seirō Sangoku Yō fūjin* (Mysterious Woman of Three Countries). Rose, orange-red, green, yellow, black. Signed, *Shinko fudé.*

14½ × 9½ in. (370 × 240).

The allusion is to the nine-tailed fox which takes on the guise of a woman, and lures men by her witch-craft.

Collection: Hart.

TORII KIYOMINE (b. 1787, d. 1868).

Grandson of Kiyomitsu; pupil of Kiyonaga; called the fifth Torii in succession to Kiyonaga; he painted posters for the theatres, but also published prints of *Bijin* in which, for a time, Utamaro's influence is very perceptible. Later he signed 'Kiyomitsu.'

1. A GIRL ABOUT TO DESPATCH A LETTER. One of the series of *Azuma Nishiki Bijin Awasé;* 'Gallery of Gorgeous Beauties of the East.' Bust of a girl who is moistening with her lips the paper on which her letter has been written, so as to tear it more easily from the roll. She is dressed in purple, pink, and blue (faded), with green sash. The letter runs, '*I shall be happy to accompany you to the theatre tomorrow as I promised some days ago. Will you therefore get ready and come as early as you can to my house tomorrow.*' Title of series above. Signed, *Kiyomine fudé.* Publisher, *Yeijudō.*

15½ × 9¾ in. (390 × 250).

Reproduced by Strange, Japanese Illustration, p. 28, as 'A girl kissing a letter.'

The red outlines to the flesh in this series are noteworthy. Rare in Utamaro, rivalry with whom is apparent, they are most unusual in other artists.

Collection: Morrison.

2. A GIRL PUTTING ROUGE ON HER LIPS. One of the same series as the last. Bust portrait of a girl, dressed in purple over red, yellow, brown and pink, painting her lips before a mirror from a

rouge-pot held in her hand. Title of series l. above the signature *Kiyomine fudé*. Publisher, *Yeijudō*.

14⅛ × 10 in. (360 × 255).
Rather carelessly printed and doubtless a late impression.
Collection: Tuke.

3. BATTLEDORE AND SHUTTLECOCK. A young girl, dressed in black and yellow over pink, hitting a shuttlecock up into the air. Beside her l. stands a woman in pale orange with a child on one arm and a battledore in the other hand. Pine and bamboo r. indicate that this is a New Year's scene. Signed, *Kiyomine gwa*. Publisher, *Yeijudō*.

14¾ × 9⅝ in. (375 × 245).
Collection: Morrison.

4. OIRAN PARADING. Aizome, in pale purple and red, with green sash, is walking towards the r. with her two little maids Hiyoku and Kenri in pale red on either side of her; she is followed by two other courtesans, one in (faded) blue, the other in brownish-red. Above are the names of the girls, of the house *Kado, Ebiya, 1st Street, Kiomachi, Yoshiwara*. Signed, *Kiyomine gwa*. Publisher, *Yeijudō*.

15⅛ × 10 in. (385 × 255).
Collection: Morrison.

5. SCENE FROM A PLAY: AFTER TORII KIYONOBU. Danjūrō the first as Yamakami Gennaizayemon and Yamanaka Heikurō as the Prince of Suzuka, engaged in fierce combat. The latter appears to have transformed himself into an elephant, and on being grasped by Yamakami to have assumed a human shape. Above at the l., *Play called Keisei Oshōkun, performed at Nakamuraza, first month, 14th year of Genroku* (1701), with names of the two actors and their rôles. At the r., *Original drawn by the founder, Torii Kiyonobu. Copied by request by Kiyomine, fifth descendant of the Torii line*. Publisher, *Murataya*.

14 × 9¼ in. (358 × 235).
The Prince of Suzuka was a demon, who assumed various shapes of animals and terrified the country people. He was slain by Yamakami.
Purchased.

6. TAKIKAWA AND HANAOGI. One of the series *Seirō Meikun Hana Awase*, Famous Rival Flowers of the Green Houses. Heads of the two girls, the one seen above the shoulder of the other: the girl above has

her hair unbound. Faded colours. Title of series and names of the girls above r. Seal date, *Dragon* 5 (1808). Signature cut off.

14½ × 9¼ in. (370 × 236).
Collection: Morrison.

7. EBISU WRITING A WORD OF GOOD LUCK. Ebisu, brush in hand, sits smiling over the character *Jiu* or *Kotobuki* (longevity) which he has just written on the paper before him. Brushes stand in a small vase beside him. Behind him is a fish in a basket, under a cord hung with New Year decorations. Red, pale blue, green and yellow colours. Signed, *Kiyomine gwa.* Verse by *Riutei Tanehiko. Long life comes to the stag's hair brush that writes so black on the fukusa paper.* Publisher, *Yeijudō.*

14¾ × 10 in. (375 × 253).
In the original verse the name Fukurokujiu is introduced by a play upon words. The stag is an emblem of that god of good luck.
Collection: Tuke.

8. DAIKOKU PLAYING 'FUKU-BIKI' WITH RATS. Daikoku, dressed in rose-red and purple, with purple cap, holds a bundle of cords, to one of which the prize, an orange, is attached; four rats pull at the cords, trying to choose the lucky one. Jewels and rice-bales are on the floor, and at the r. a tray with New Year offerings. Signed, *Kiyomine gwa.* Verse by the same author as in the last print, *O plum-blossom, how welcome the day when thou smilest to the sun near the pines of the gateway, the day that brings round the time for playing with lottery-cords.* Publisher, *Yeijudō.*

14¾ × 10 in. (375 × 253).
Cf. Utamaro, No. 112.
Collection: Tuke.

LARGE SURIMONO ('Kioto' Surimono).

9. CONGRATULATORY PRINT ON THE DANJURO FAMILY. Portrait of Danjūrō I. as a warrior breathing defiance. Above is the Ichikawa crest, and *Jiu*, 'Long Life.' Text at each side. *Published by Danjūrō VII, now Yebizō, and his son Danjūrō VIII, formerly Yebizō, to celebrate the one hundred and eighty-second year of the continuance of the Danjūrō line.* Dated *3rd month, Dragon year*—*3rd of Tempō*—(1832). Signed, *Torii* (*5th*) *Kiyomitsu fudè.* Publisher, *Marujin, Shiba.* A list is also given of 18 plays with which the family was specially associated.

These are: *Shibaraku, Nanatsu-men, Zōhiki, Hebi-yanagi, Narukami, Yanone, Sukeroku, Kwan-u no Michiyuki, Oshimodoshi, Naburi, Kamahige, Gerō, Fudō, Ishzuki, Fuwa, Gedatsu, Kwanjinchō* and *Kagekiyo.*

17 × 22 in. (430 × 562).
Collection: Hart.

JIPPENSHA IKKU (b. 1775, d. 1831).

Shigeta Tei-ichi, known in literature as Jippensha Ikku, came to Yedo from Shizuoka in 1794. He wrote *jōruri* plays and romances and is best known by his famous work *Hizakurigé*, a comic story of travel. He wrote the text to Utamaro's picture-book *Yoshiwara nenjū giōji;* and himself occasionally drew.

1. THE BOASTER. A man with a branch of red maple in one hand and a red fan in the other speaks to a woman standing near him. Both are dressed in green. Above is his speech, a *Kiōka* or comic verse: *At the maple-hunting, though not the hero Koremochi, I downed a whole barrel of saké.* Signed, *Jippensha Ikku fu* (composed).

7 × 6 in. (178 × 153).
Collection: Morrison.

UTAGAWA TOYOHIRO (b. 1763*, d. 1828).

Toyohiro's family name was Okajima, his personal name, Tōjirō. He was a fellow-pupil with Toyokuni of Utagawa Toyoharu. (According to Succo, he was Toyokuni's younger brother.) Avoiding *Bijin-gwa* and actor-prints, Toyohiro designed many book-illustrations, but his ambition was to make a name as a painter of ink-sketches, founding his style on that of the Kano masters, and studying the works of Itchō. Though not popular, he won full recognition from his fellow-artists. There was some hostility, however, between him and Toyokuni. He was noted for his culture and skill as a reciter and player on the *samisen.* In the history of Ukiyoyé he is chiefly distinguished as the master of Hiroshige.

* Some Japanese authorities give the birth-date as 1773, which is accepted by Morrison and by Succo. But in "Masterpieces of Ukiyoyé," vol. IV., p. 140, are two reproductions from designs made by Toyohiro in his fortieth and forty-seventh year respectively; and these, from internal evidence, could not have been produced so late as 1813 and 1820, whereas date and style fit perfectly, if we adopt the earlier birth-date, 1763, given in Dai Nippon Jimmei Jisho.

[1-8.] *Omi Hak'kei*, 'Eight Views of Omi.' A set of round designs, with poems on the margin, which is decorated with a few sprays of fern over a blind pattern of intersecting circles. Designed in green, yellow and gray, with pale pink conventional clouds.

1. NIGHT RAIN ON KARASAKI. Two travellers approaching the great pine on its low promontory jutting into the rainy lake. Hills beyond the water rise above strips of cloud. Signed, *Toyokiro gwa.* On the margin is the title and the verse, *Elsewhere will they talk of the music of the evening breeze that has made the pine of Karasaki famed; for the voice of the wind is not heard through the sound of the rain in the night.*

9⅜ × 7 in. (237 × 177).
Collection: Morrison.

2. CLEARING WEATHER AT AWADZU. The ramparts of Awadzu, washed by the water; three boats on the lake r. Signed *Toyohiro gwa.* Title on margin, and the verse. *White as when the wind clears away the cloud and scatters it, the sails of a hundred boats come flying to Awadzu.*

9⅜ × 7 in. (237 × 177).
Collection: Morrison.

3. EVENING SNOW ON HIRA. Travellers coming along a road among the snowy mountains. Signed *Toyohiro gwa.* Title on margin, and the verse, *He who would see the beauty of the evening on the peaks of Hira must behold it after the snows have fallen and before the flowers are fully blown.*

9⅜ in. × 7 in. (237 × 177).
Collection: Morrison.

4. WILD GEESE ALIGHTING AT KATATA. A reedy shore with a thatched pavilion, built out into the lake; a flight of geese comes down from over the distant hills. Signed, *Toyohiro gwa.* Title on margin, and the verse, *After crossing many a mountain range the wild geese alight in Katata for a while, soon to continue their far flight to northern Koshiji.*

9⅜ × 7 in. (237 × 177).
Collection: Morrison.

5. RETURN OF THE BOATS TO YABASE. Boats arriving at a little harbour. Signed, *Toyohiro gwa.* Title on margin, and the verse, *The boats that come with swelling sail to Yabasé have been chased by the wind along the coasts of Uchidé.*

9⅜ × 7 in. (237 × 177).
Collection: Morrison.

6. AUTUMN MOON ON ISHIYAMA. A wooded crag overlooking the moonlit lake. Signed, *Toyohiro gwa.* Title on margin, and the verse, *O Hill of Stone, the image of the moon that thou seest appear on Niwo sea, is it not more beautiful even than the moonlit Akashi, or Suma ?*

9⅜ × 7 in. (237 × 177).
Niwo is another name for Lake Biwa.
Collection: Morrison.

7. EVENING BELL FROM MII TEMPLE. Travellers approaching the precincts of the temple, set in a fold of the hills. Signed, *Toyohiro gwa.* Title on margin, and the verse, *At the sound of the bell beginning from Mii temple, Hark ! says the traveller, I am one step nearer to the twilight.*

9⅜ × 7 in. (237 × 177).
Collection: Morrison.

8. EVENING SUN ON SETA. The long bridge across the lake, divided by an islet; sunset glow on the hills beyond. Signed, *Toyohiro gwa.* Title on margin, and the verse, *Soft and fitful rain passes far away over the mountains; the evening light streams along the bridge of Seta.*

9⅜ × 7 in. (237 × 177).
Collection: Morrison.

9. THE POET SOJO HENJO. Seated by the sliding screen of a room which opens on a verandah, he lifts one hand above his head. Dress of white and gray, with pattern in brown. Yellow floor. Above is *Right-hand piece: Sōjō Henjō,* and a poem, which is hardly legible. Signed, *Toyohiro gwa.*

10 × 7½ in. (255 × 190).
Collection: Bacon.

10. THE OLD COUPLE OF TAKASAGO. The old couple under their pine-tree, the man with a rake, the wife with a basket on her back. Green, gray, and pink colours. Signed, *Toyohiro gwa.* Above, *Fūriu Hak' Kajin,* 'Popular Eight Poets'; *Left-hand piece;* and a poem which is hardly legible.

9½ × 7 in. (240 × 180).
This, like the last print, appears, from the inscription on it, to be one of a pair; but the two do not seem to belong to each other.
Collection: Bacon.

11. INCENSE-BURNER AND FLUTE; SURIMONO. An incense-burner on a stand of black lacquer sending up a filmy smoke; and a red flute laid on a pale brown silk cloth on a white stand of wood. Signed, *Toyohiro gwa.* Seal, *Utagawa.* Verse by Saburotei Tekichiku: *The pity of the briefness of Autumn's glory! It is more treasured in the mountain temple than the water they painfully fetch from the mountain's foot.*

7½ × 6½ in. (192 × 164).
Collection: Bacon.

12. THE RAINY DAY; SURIMONO. A girl in pale dress with rose-coloured sash, and with dishevelled hair, holds a letter in her hands; standing at the open window, she looks out on the falling rain. Signed, *Toyohiro gwa.*

7¼ × 6⅛ in. (185 × 155).
Collection: Morrison.

13. THE SERVING-MAID'S DREAM; SURIMONO. A girl who has fallen asleep over a book, reading it with her elbows on the floor, dreams the lucky dream of two falcons. Purple, green, and pink in the dress. Signed, *Toyohiro gwa.*

6⅝ × 6 in. (168 × 150).
Collection: Hart.

14. A GIRL REPLENISHING A LAMP; SURIMONO. A girl dressed in purple and green, refilling a lamp (*andon*) with oil; screen behind, and a purple dress hung over it. Signed, *Toyohiro gwa.*

6¾ × 6⅛ in. (170 × 155).
Collection: Morrison.

15. THREE GIRLS GOING TO WORSHIP AT A SHRINE; SURIMONO. Two young women, one in blue and black, the other in purple and red, preceded by a little girl in pink, are walking towards the l., holding up their skirts. Plum-tree on a bank r. Signed, *Toyohiro gwa.* At the l. verse by Kakumichi no Hayaki. *In the Year of the Horse, Shanks's mare gallops on the muddy road like dancers of the Shishi Dance.*

7½ × 9 in. (190 × 228).
This and the following print date from 1798, the year of the Horse.
Collection: Tuke.

16. TRAVELLERS TO YEDO; SURIMONO. A woman dressed in black, red and white, on a brown pack-horse, is being led down a green slope by a man in blue and black dress who has a pipe in his hand. Flowering plum r. Signed, *Toyohiro gwa.* Verse by Hataké Azenari: *It is Spring in the Year of the Horse; the Eight Leagues of the Hakone Pass are left behind; and now in the morning air how delightful to hum the fragrant song of the plum-flower in Yedo!*

7 × 9¾ in. (180 × 250).
Hakone Hachiri, the 'Eight Leagues of Hakone,' are a mountain pass of dangerously steep road.
Collection: Tuke.

17. THE WRITER OF VOTIVE TABLETS. Scene in a temple precinct. A young man in black is writing *Honō* (dedicated) on a votive tablet for a girl who kneels opposite and holds the paper; another girl seated near arranges camellias. A small boy with drumsticks in his belt stands under a plum-tree l. Colour-scheme of purple, yellow, green, blue and gray. Signed, *Toyohiro gwa.* Publisher, *Yamada.*

14 × 9¾ in. (370 × 247).
Date, about 1800.
Collection: Hart.

18. THE CHILD AND THE SWEETMEAT-BOX. A woman in red-brown dress holding a child in her arms, and another woman in purple, pink and green kneeling beside her with a sweetmeat-box made of *awabi* shell which she holds up in one hand and points at, while the child, dressed in red and white checks, struggles towards it. Signed, *Toyohiro gwa.* Publisher, *Yeijudō.*

14½ × 10⅜ in. (393 × 263).
Collection: Morrison.

19. JUROJIN DANCING. A comic figure, with huge sleeves in which his hands are lost. Signed, *Toyohiro gwa.*

8⅞ × 6½ in. (225 × 168).
This and the following are monochrome prints drawn in the Kano style.
Collection: Morrison.

20. FUJI FROM TAGO NO URA. Distant Fuji seen above an inlet with woody shores; fishing boat in foreground, and sails half seen in mist. Signed, *Toyohiro gwa.*

8½ × 6⅜ in. (216 × 163).
Collection: Bacon.

21. HORSES. Three horses under a willow tree. Drawn in Kano style. Brown, yellow, and green colours. Signed, *Toyohiro gwa.*

$9\frac{1}{8} \times 6\frac{7}{8}$ in. (232 × 175).
Collection: Morrison.

22. THE FIRE-WOOD SELLER. A girl riding home on a brown horse laden with faggots, by the side of a stream. She looks up at a cuckoo in the sky. Signed, *Toyohiro gwa.*

9 × $6\frac{7}{8}$ in. (230 × 173).
Again in Kano style. This woodcut was usually printed in black and white only.
Collection: Morrison.

[23–30.] Set of small prints of actors representing famous heroes of the middle ages. On each print is a verse written in reverse and in one continuous stroke; these verses are illegible. Each signed *Toyohiro gwa.* Publisher, *Uyemura.*

$7\frac{1}{4}$ × 5 in. (185 × 126).

23. ACTOR AS SOGA NO JURO SUKENARI. Back view, in pink and green court dress, with head turned r. and l. hand extended.

24. ACTOR AS SOGA NO GORO TOKIMUNE. In pink and green court dress with long trousers, making a gesture with a closed fan.

25. ACTOR AS HACHIMAN SABURO. Standing with legs apart and looking l.; in brown and green court dress, with swords, and holding fan.

26. ACTOR AS OMI KOTODA. He stands with feet apart bending over the sheathed sword which he holds in both hands. Brick-red and green dress.

27. ACTOR AS KUDO SAYEMON SUKETSUNE. Standing figure in long robes of purple and brown, with one hand on the hilt of a sheathed sword resting upright on the ground.

28. ACTOR AS KOBAYASHI ASAHINA. Seated, with one hand to chin and the other holding a fan. Green, brown and red dress.

29. ACTOR AS KAJIWARA HEIZO KAGETOKI. In reddish-court dress with long trousers, wearing a red mask on his face.

30. ACTOR AS KAJIWARA GENDA KAGESUYE. In blue court dress with red mask, stooping forward l. with mouth open as if making a derisive speech.

31. SWALLOWS. Two swallows on a rock. Sprays of willow above. Slightly coloured. Signed, *Toyohiro gwa.*

9 × 3⅜ in. (232 × 85).

This and the following print are interesting for their affinity with the work of the artist's great pupil, Hiroshige.

Collection: Morrison.

32. SUNRISE ON THE COAST OF ISE. View of the shore, on which are a few figures; the sacred rocks; the blue sea with its sails and islets; and the sun rising crimson behind snowy Fuji. Signed, *Toyohiro gwa.*

14⅞ × 6⅜ in. (378 × 162).

In this print the use of the strong blue (Prussian blue) characteristic of Hokusai's and Hiroshige's landscapes denotes a work of the artist's latest years.

Collection: Morrison.

DIPTYCH.

33. KWANNON AND THE DRAGON. The image of Kwannon standing over a dragon which stretches its scaly length over rocky peaks towering among rosy clouds. On the rock l. sits a man with a fan in his hand. The print represents an elaborate piece of shell-work. Tones of light-red, green, purple and gray. Title on label r., *Asakusa Kwannon Okuyama Kaizaiku*, Shell-work in Okuyama at the Temple of Kwannon. Signed, *Toyohiro gwa.*

Each, 14 × 10 in. (378 × 258).

Asakusa Temple is called 'The Mountain of the Golden Dragon,' The gold image of Kwannon, now in the Temple, was found in the Sumida River by a fisherman. Probably it was thrown there during the first struggles between the introducers and opposers of Buddhism.

Collection: Tuke.

UTAGAWA TOYOKUNI (b. 1769, d. 1825).

The most prominent figure in the Utagawa school took the name of Toyokuni as a pupil of Toyoharu. His personal name was Kumakichi, his family name Kurahashi. His father was a sculptor in wood, especially of figures of actors. In his early work Toyokuni followed Kiyonaga in rivalry with Yeishi and Utamaro; but in the last decade of the 18th

century he quickly matured a personal style of great power, influenced in some degree by Shunyei and by Sharaku. He painted beauties and scenes of holiday life, but found his true vein in the portraiture of actors. A book of actor-portraits, the *Haiyū-Sōbō Kagami*, published in 1802, brought him great popularity, and thenceforward his prints were in high demand. Toyokuni sometimes practised the style of Itchō. About 1805 his work began to show a marked and rapid decline, due to hasty production and a coarsening public taste. Toyokuni produced comparatively little after about 1810.

[1–5.] Prints from a set of *Fūriu Hakkei*, or 'Popular Eight Views.' Designed in the style of the Tosa school, in imitation of the *Omi Hakkei*. The poems on these prints are imitations of those usually associated with the Omi Hakkei. The colour scheme is yellow and purple, with some green and blue. Publisher, *Izumiya Ichibei*.

1. RETURN OF THE SAILS, AND MURMUR OF THE PINE. On the shore of a great lake a young noble, with three companions and a page seated round him, looks sadly out over the water. Sails are seen in the distance. Above is a verse on estranged friendship. *My thoughts are all on the other shore, but the boats are far away; not one will come to fetch me.* Signed below, *Utagawa Toyokuni gwa.*

10 × 7½ in. (254 × 190).
Collection: Hart.

2. DESCENT OF THE WILD GEESE; AND A MAIDEN. View looking down into a house, in one room of which are two ladies, one playing a *koto*, while in another a lady and a noble are looking through the window at the wild geese descending to the rice-fields. Verse, *The geese fly over, calling in the night to their mates; and the sigh of the reeds in the wind deepens the heart's melancholy.* Signed, *Utagawa Toyokuni gwa.*

10 × 7½ in. (254 × 190).
Collection: Hart.

3. FINE WEATHER AFTER STORM. A young daimio seated on the verandah of a house; near him are a lady and a man in a big hat. Verse above, *O Tamakazura, you may be filled with the pangs of love, but what was your errand to me?* Signed, *Utagawa Toyokuni gwa.*

10 × 7½ in. (254 × 190).
Collection: Hart.

4. AUTUMN MOON ON THE SUMA COAST. A daimio, attended by a page, sits on the verandah of a house l. contemplating the moonlit bay below. In the foreground a servant, followed by an old man, enters by the back way, and offers a present for his lord at the door. Verse, *Far though it be to thy Temple, O Moon, yet gazing on thee I am happy, I feel thy presence near.* Signed, *Utagawa Toyokuni gwa.*

10 × 7½ in. (254 × 190).
Collection: Hart.

5. NIGHT RAIN AT HAHAKI. Rainy twilight. Two nobles in a house l. look down on a poor man walking under his umbrella on the banks of a stream below. Verse, *What is my life? No more than that of the idle rushes growing in the thatch of a poor hut.* Signed, *Utagawa Toyokuni gwa.*

10 × 7½ in. (254 × 190).
Collection: Hart.

6. ACT IX. OF THE CHIUSHINGURA. The outside of Yuranosuké's house, covered with snow. At the garden gate is Honzo disguised as a *komosō*. In one room l. are Rikya and his mother, in the next Tonasé about to kill her daughter Konami, and in a farther room the dying Honzo presents a plan of Moronawo's castle to Yuranosuké and his family. Strips of red cloud above. Blue, red, purple and green in dresses. At the side *Uki-ye*, 'Perspective picture.' *Chiushingura, Act. IX. Toyokuni gwa.* Publisher, *Izumiya Ichibei, Shimmei, Shiba, Yedo.*

10¼ × 15½ in. (260 × 393).
Date, about the end of Temmei (1788).
Collection: Tuke.

7. A GIRL IN A ROOM; ONE OF EIGHT VIEWS. A girl sitting in a room with a pipe in her hand and a fire-box beside her. Her head is turned l. At the back a screen with a rainy landscape painted on it, and a blind hung over the screen. Dress of (faded) purple, red and white. Yellow ground. Title *Eight Views. Clear Weather after Rain in Awadzu* (meaning 'peace after a quarrel'). Signed, *Toyokuni gwa.* Publisher, *Izumiya Ichibei.*

14¾ × 10 in. (375 × 252).
Collection: Bacon.

8. A GIRL LEAVING A ROOM. One of a set of Five Virtues. A girl of very tall proportions, in a white dress with purple iris pattern on the skirt, and red sash, looks back r. as she moves past a screen which

partly shows l. Inside the room are a red *sambō* and green saké-kettle beside a tall lantern. Yellow ground. Title of series *Fūriu-jin-gi-rei-chi-shin* (Popular representation of Charity, Dutifulness, Courtesy, Wisdom, Trustworthiness.) Sub-title *Chi* (wisdom or cleverness). Signed, *Toyokuni gwa.* Publisher, *Izumiya Ichibei.*

14⅝ × 9¾ in. (372 × 250).
Collection: Satow.

9. VISIT TO HONGWANJI. Two women and a young girl walking in the outer court of the great temple of Hongwanji. Further off r. two men are about to pass through a gateway into the inner court in which are groups of worshippers. Yellow, light red, purple, green. Signed, *Utagawa Toyokuni gwa.* Publisher, *Yeijūdō.*

15¼ × 10¼ in. (390 × 260).
The central sheet of a pentaptych. Another sheet is illustrated in Strange's 'Japanese Colour Prints,' pl. lxix.
Collection: Hart.

10. DESCENT OF WILD GEESE AT MIMEGURI, One of Eight Views of Azuma (i.e. Yedo.) On the Sumida bank a girl is stooping to pick up *tsukushi* and *seri* (leaves for salad) while a boy holds a basket for them. Beside her stands a girl who looks up to watch the wild geese flying down. Purple and pink in the dresses tell against the yellow-green of a high slope, over which groups of people half-appear. Title, *Fūriu Azuma Hakkei.* Signed, *Toyokuni gwa.* Publisher, *Izumiya Ichibei.*

9¾ × 7 in. (246 × 278).
Collection: Tuke.

11. SCENE FROM THE CHIUSHINGURA, ACT. I. Yenya and his wife Kawoyo restraining Wakasanosuké from revenging himself on Moronawo, who walks off l. At the r. is a torii. Behind the figures is a canvas screen, beyond which is a view (interrupted by strips of pink cloud) of the Kamakura coast and the sea, and an army of retainers. Red, warm yellow, dark green, and blue-gray dresses; yellowish ground. Title, *Chiushingūra jūni dan tsuzuki.* Signed, *Toyokuni gwa.* Publisher, *Yeijudō.*

10⅜ × 15¼ in. (263 × 387).
Collection: Morrison.

12. GIRLS ON A BALCONY OVERLOOKING THE SUMIDA. Part of a triptych. A group of four girls, all wearing a paper head-dress, sitting or kneeling on a balcony. The one at the r. is playing *kitsuné-ken.*

Purple, rose, yellow, olive green in the dresses. Boats on the river and wharves with sheds on the other shore. Signed, *Toyokuni gwa.* Publisher, *Izumiya Ichibei.*

14⅞ × 9⅝ in. (373 × 245).
Collection: Bacon.

13. KOMURASAKI WRITING A POEM. The girl sits, brush in hand, leaning on a red lacquer desk on which lie *tanzaku* and writing materials: with head turned l., she meditates what she is about to write. She is dressed in violet over red, with long black sash. On the floor l. is a fan. On the print is the name of the girl *Komurasaki* 'Little Purple,' and a poem by Yomonomagawo, an admirer: *Little purple of the Wistaria, how your firm tendrils uncurl in triumph over the top of the pine.* Signed, *Toyokuni gwa.* Publisher, *Izumiya Ichibei.*

14¼ × 10 in. (361 × 255).
Collection: Hart.

14. ICHIKAWA YAWOZO AS UMÉ-NO-YOSHIBEI. He stands with one hand on his sword, looking l. He wears a red-lined black dress and a purple cloth tied round his head and under his chin. On a double label *Ichikawa Yawozō as Ume-no-Yoshibei.* Signed, *Toyokuni gwa.* Publisher, *Yamada.*

12 × 5½ in. (306 × 140).
A hosoyé designed in the manner of Shunshō, probably about 1790.
Collection: Tuke.

15. TWO ACTORS IN CHARACTER; PART OF A SET OF THREE. Two actors, one in brown and black, kneeling, bent to the ground, the other in green and pale purple standing above him and bowing, to salute the audience. On a label are their names *Matsumoto Yonesaburō* and *Asawō Kuzayemon, newcomers from Osaka.* Signed, *Toyokuni gwa.*

13⅛ × 9¼ in. (334 × 235).
Here one traces the influence of Shunyei.
Collection: Bacon.

16. PORTRAIT OF THE ACTOR KORAYA ICHIKAWA KOMAZO. One of a set entitled 'Actors as they appear on the Stage.' Whole-length figure facing l., one hand on sword-hilt, the other holding up the skirt of his black and white plaid dress, lined with olive green, over red, with yellow sash. Gray background. Title, *Yakusha Butai no Sugataya-ye; Koraya:* and in MS. by a contemporary hand, *Ichikawa Kōmazō, son of*

the third Kōshirō, took the name of Matsumoto Kōshirō from November the first year of Kiōwa (1801). *His father was also called Kōshirō; he took the name of Omegawa Kiōjurō, and died June*, 1802. Signed, *Toyokuni gwa.* Publisher, *Izumiya Ichibei.*

Collection: Morrison.

17. TORAYA (ARASHI RIUZO) AS A SERVANT. One of the same set as the last. Whole length, facing r., with legs apart, one hand on sword and a small black box held by its cord between his teeth. Dress of purple, black, red and green, with yellow sash. Same title as the last, and the name *Toraya.* Signed, *Toyokuni gwa.* Publisher, *Izumiya Ichibei.*

14¼ × 9⅝ in. (362 × 245).
Reproduced in colours by V. Seidlitz, as frontispiece.
In this series a new vigour and largeness of design betrays the influence of Sharaku.
Collection: Morrison.

18. LARGE HEAD. AN ACTOR AS YURANOSUKE. Head and bust, with face looking up r. and frowning. Fan in hand. The crest on the white-spotted brown and black dress is that of the leader of the Rōnins in the famous Chiushingura play. Gray background. Signed, *Utagawa Toyokuni gwa.* Publisher, *Uyemura.*

14¾ × 10 in. (375 × 255).
In this and the two following prints of the same series Toyokuni's emulation of the great series of heads of actors, published by Sharaku in 1794, is manifest. The series is notable for the refinement of the printing and the delicate flesh-tones on the faces. The impressions described are of exceptional quality.
Collection: Morrison.

19. LARGE HEAD. THE ACTOR ICHIKAWA YAWOZO. One of the same set as the last. Head in three-quarter face turned l., with arms folded inside the sleeves and bunched shoulders. Dress of purple, blue, red, white and yellow: on the blue is the Minamoto crest. He may perhaps be representing Yoshitsuné. A kind of fillet, white, with hanging ends, is tied round the head. Gray back-ground. Signed, *Utagawa Toyokuni gwa.* Publisher, *Uyemura.*

14¾ × 9⅞ in. (375 × 250).
Collection: Morrison.

20. LARGE HEAD. AN ACTOR OF THE SEGAWA FAMILY IN A FEMALE PART. One of the same set. Head and shoulders of a woman in three-quarter face looking r.; one hand raised to throat; red

TOYOKUNI. No. 18.

lips. Segawa crest on the purple dress. Red, pink and gray show at the neck. Gray back-ground. Signed, *Toyokuni gwa.* Publisher, *Uyemura.*

14½ × 10 in. (370 × 253).
Collections: Hayashi, Morrison.

21. AN ACTOR AS A GROOM. Whole length, in dress of purple and white stripe, edged with black and lined with red. He wears gray-blue gaiters, has a yellow pouch at his belt, and carries a votive picture of a horse in one hand. Gray back-ground. Signed, *Toyokuni gwa.* Publisher, *Yama-i.*

14¾ × 9⅝ in. (374 × 245).
Purchased, 1909.

22. TWO ACTORS AS A MAN AND A WOMAN. Half-length figures. The man r. has one hand thrust up the sleeve of his green and yellow dress and bends his head frowning, while the woman l. dressed in purple over red seems to be entreating or threatening him. Gray back-ground. Signed, *Toyokuni gwa.* Publisher, *Yamaden.*

14½ × 10 in. (368 × 255).
The actor playing the male part appears to be Ichikawa Yawazō. This series was doubtless inspired by the double portraits of actors by Sharaku.
Collection: Morrison.

23. TWO ACTORS AS A MAN AND A WOMAN. One of the same series as the last. Half-length figures. The woman l. dressed in purple over red is gesticulating with both hands. The man, probably representing her lover, dressed in black and yellow coat, with red sash, stands beside her, with one hand on his sword hilt, and looks down on her. Signed, *Toyokuni gwa.* Publisher, *Yamaden.*

15¼ × 10¼ in. (387 × 260).
Collection: Morrison.

24. LARGE HEAD. PORTRAIT OF DANJURO. Head and bust in three-quarter face looking l.; with red and yellow straw head-gear and red stripes on face. Dress of red and green and white stripes. His hand grasps the end of a club; probably the iron club of Asahina, whom he seems to be representing. Signed in white on the black back-ground, *Toyokuni gwa.* Publisher, *Murataya.*

15 × 9⅞ in. (382 × 250).
Collection: Morrison.

25. LARGE HEAD. SAWAMURA GENNOSUKE AS ABE NO YASUNA. Head and bust, in three-quarter face turned l.; both hands

raised nearly to the chin and holding a closed fan. Dress of yellow, green, red and purple, richly patterned. Names of the actor and his part on a double label. Signed, *Toyokuni gwa.* Publisher, *Marusei.*

15¼ × 10¼ in. (385 × 260).

Of Abe No Yasuna it is told that he married a girl called Kuzunoha, who turned out to be a fox which he had saved from being killed.

Purchased 1908.

26. THE ACTORS SAWAMURA SOJURO AND SAWAMURA TETSUNOSUKE. Whole-length figures. Sōjūrō, in a noble's dress of green, white and purple, stands in falling rain with Tetsunosuké as a boy dressed in red, yellow and purple stripe. He lifts the boy by the scruff of his neck. A large umbrella is held over them by someone outside the picture. White rain on gray background. Names above. Signed, *Toyokuni gwa.* Publisher, *Yeijudō.*

15 × 9¾ in. (382 × 249).

Collection: Morrison.

27. SEGAWA KIKUNOJO AS SANGOKU KOJURO AND ARASHI SAMPACHI AS HER BROTHER KUJURO. Half-length figures. The man, in a black dress, makes a horrible grimace. The woman, in pale blue over purple and red, stands behind him r., looking over his shoulder. Names above. Gray background. Signed, *Toyokuni gwa.* Publisher, *Yeijudō.*

15 × 10⅛ in. (381 × 258).

Collection: Morrison.

28. SEGAWA KIKUNOJO AS OHATSU AND ONOYE MATSUSUKE AS IWAFUJI. Whole-length figures. Ohatsu, in white and black dress with red sash, stands furious with drawn sword over Iwafuji, who cowers under her open umbrella. Iwafuji wears dark gray and black over red and purple. Names of actors and characters l. Gray background. Signed, *Toyokuni gwa.* Publisher, *Yeijudō.*

15⅛ × 9⅞ in. (384 × 250).

Scene from the jōruri play, popularly called *Kagamiyama.* Ohatsu's mistress, the Lady of Sendai, was insulted in the palace by Iwafuji and committed *seppuku.* Ohatsu avenged her by killing Iwafuji.

Collection: Morrison.

29. HITAMOTO ARRANGING IRIS FLOWERS. Dressed in purplish gray with peony pattern on her sash, she sits facing r., holding in both hands sprays of iris which she is about to place in a green jar.

Beside her lie more irises and a pair of scissors. Hanging decorations and a pink cloth l. Above, r., *Hitamoto of Daimonjiya.* Signed, *Toyokuni gwa.* Publisher, *Izumiya Ichibei.*

15⅜ × 10 in. (390 × 255).

This and the next two numbers date from the same period as the large heads of Utamaro, between 1795 and 1800.

Collection: Hart.

30. GIRLS IN A WEDDING PROCESSION; PART OF A SIX-SHEET PRINT. A woman in purple, carrying a halberd wrapt in a red cloth, followed by two young girls in pink with green sashes. Yellow ground. Blue roof above, mist behind. Signed, *Toyokuni gwa.* Publisher, *Izumiya Ichibei.*

14⅜ × 9½ in. (365 × 242).

Five of the six sheets are reproduced in the catalogue of the Swettenham sale, Sotheby, 1912.

Collection: Hart.

31. A LADY IN A BATH. A lady up to her waist in hot water, in a huge wooden bath-tub, bound with green ropes. A maid, dressed in blue and white stripe, with (faded) purple sash and black apron, stands r. beside the tub, rubbing the lady's back. On the wall are bamboo racks, with pieces of clothing hung from them, casting their shadows on the wall. Pink and yellow woodwork. Signed, *Toyokuni gwa.* Publisher, *Tsuruya.*

15⅜ × 10¼ in. (392 × 260).

Reproduced in the Catalogue of the Fine Art Society's Exhibition, 1909. Remarkable for the capricious introduction of cast shows. Cf. note on Shunshō, No. 77 (p. 92).

Purchased, 1910. From the Hayashi Collection.

32. ACTORS ON A HOLIDAY; PART OF A TRIPTYCH. A man with long aquiline nose, probably Matsumoto Kōshirō, and a youth (an actor of feminine parts) are walking from r. to l., followed by two geishas. The men wear stripes and checks of shades of red; one has a black, the other a white head-cloth. One of the girls has a pale blue dress, the other is in pink. Green slopes behind. Signed, *Toyokuni gwa.* Publisher, *Yamajiu.*

15 × 9⅞ in. (380 × 250).

Collection: Morrison.

33. TWO BEAUTIES AS SAGES OF THE BAMBOO GROVE. Two immensely tall girls, both dressed in dark and pale blue, pink and yellow, standing in a grove of bamboos. One has her hair unbound and

holds a staff to which a fan is tied. Signed, *Toyokuni gwa.* Publisher, *Tsutaya.*

17½ × 6⅜ in. (445 × 162).

Tsutaya Jūzaburō, the publisher with whom Utamaro lived and who issued most of Utamaro's work, as well as Sharaku's sets of prints, died in 1797; but his firm continued, and, as is noted by Succo (Toyokuni, p. 34), Toyokuni never seems to have published with this house till after Jūzaburō's death. The print just described, a tall print of unusual proportions, dates from somewhere about 1800.

Purchased, 1910.

[34–36.] *Fūriu Setsu Gekkwa;* 'Snow, Moon, and Flowers à la mode.' This set of three is partly drawn in the manner of Hanabusa Itchō. The colour scheme is of purple, green, blue and yellow, like Utamaro's 'Silkworm Culture.' The title of the series is on each print, on a yellow label. Publisher, *Izumiya Ichibei.* Date, about 1800. The three subjects are associated by long tradition in art.

34. SNOW. A journeyman hidden in straw coat and round hat with a big mallet over his shoulder, rolls along the snowy road the huge mortar in which he pounds rice for the country people, going from house to house. On the way he meets a woman and a shop boy carrying a box, both under snow-covered umbrellas. At the r. *Itchō-riu,* 'style of Itcho' (referring to the man's figure) and at the l. *Toyokuni gwa.*

13¼ × 9¼ in. (336 × 236).

Collection: Morrison.

35. MOON: 'ASAZUMABUNE.' Asazuma, a court geisha, holding a small drum or *tsuzumi,* and standing in a boat, which a man-servant poles along a stream past a willow-tree. The moon is reflected in the water. At the l. *Itchō riu*; at the r. *Toyokuni gwa.*

13¼ × 9¼ in. (338 × 236).

Asazuma was the mistress of the Shōgun Iyetsuna, who was fond of taking her on boating excursions. An irreverent picture of the subject by Itchō caused the painter's banishment.

Collection: Morrison.

36. FLOWERS. Two samurai, one with a conical straw hat over his head and both hiding their faces behind fans, are stealing glances at a tall Yoshiwara beauty who walks l., attended by her *kamuro,* past a fence and blossoming tree. At the r. *Itchō riu*; at the l. *Toyokuni gwa.*

13¼ × 9¼ in. (337 × 237).

In this print a reddish brown is introduced in the coat of one of the men.

Collection: Morrison.

37. SERVANTS HURRYING TO A PICNIC; DRAWN IN COMIC STYLE. Two men running and carrying a saké-bucket and a luncheon-box hung on a long pole between them; two others playfully wrestling. Flowering tree r. Colours; green, brown, violet, yellow, pink. A caricature, with inscription by *Santō Kiōden* (Kitawo Masanobu); *The opening of the luncheon baskets, when the people have scattered into groups, makes the picnic party a picture as glowing and gay as the Spring flowers.* Signed, *Ichiyōsai gwa.* Red seal, *Toshi* ('year' or 'age'). Publisher, *Tsuruya.*

14½ × 10 in. (368 × 256).
Purchased, 1860.

38. OTANI TOMOYEMON IN CHARACTER. Whole-length figure, facing r., in black coat patterned with the character *dai* in white, over purple, green and red. He wears two swords and holds up a third in its scabbard. Red maple leaves above. Name of actor l. Signed, *Toyokuni gwa.* Seal date, *Rat* 2 [1801].

15 × 10 in. (380 × 255).
Collection: Morrison.

39. NAKAMURA UTAYEMON AS YOJIRO, A MONKEY-TAMER. Probably one of the same set as the last. Whole-length figure facing to front and l., in coat of purple, white and yellow plaid. A monkey in red dress sits on his shoulder, round which is knotted a yellow-green cloth. Actor's name above. Signed, *Toyokuni gwa.*

15 × 10⅛ in. (380 × 258).
Collection: Morrison.

40. SEGAWA KIKUNOJO AS THE WIFE OF GENZAYEMON, AND ARASHI HINASUKI AS AKITA GONOSUKE. The latter in dress of pale purple and green sits pointing l. with his closed fan; the woman in blue, with black border and sash, stands behind holding a white box in both hands. Names above. Signed, *Toyokuni gwa.*

14⅜ × 9¼ in. (365 × 236).
Collection: Satow.

41. IWAI KUMESABURO AND SEGAWA RONOSUKE AS A LADY AND HER MAID. Half-length figures; the lady r. turning her head to speak to the maid who follows her. Faded purple and red in dresses; gray background. Names of actors on double label. Signed, *Toyokuni gwa.* Publisher, *Izumiya Ichibei.*

12¾ × 9 in. (323 × 230).
Collection: Hart.

42. NAKAMURA NOSHIWO AS KIYOHIME. Whole-length in rich dress of red with pattern of white blossoms and blue streams, standing under a cherry tree in flower; a temple bell hangs r., partly seen, and a dancer's head-dress l. At the l. is the actor's name. Signed, *Toyokuni gwa.* Publisher, *Yeijudō.*

14⅛ × 9¾ in. (360 × 247).

For the Dōjōji play, of which Kiyohimé is the heroine; see note on Okumura Masanobu, No. 5 (p. 20).

Collection: Tuke.

43. OTANI TOMOYEMON AS ARIOMARU. A bare-footed warrior, with a coat of green chain-mail under his red-lined purple and white dress, standing in snow which falls around him and holding the end of a great pine-branch in one hand. Names on red and yellow label. Signed, *Toyokuni gwa.* Publisher, *Tsutaya.*

14 × 9¾ in. (355 × 248).

Collection: Satow.

44. BANDO MITSUGORO AS A DAIMIO AND SEGAWA ROSABURO AS A LADY. The daimio, dressed in green over purple, red and pink, sits at the top of a short flight of steps. The lady, in blue, lined with green, over red and white, stands below. The gaze of both is arrested by the apparition of a sword-blade which has been thrust up through the floor by a conspirator below. Actors' names on two yellow labels. Signed, *Toyokuni gwa.* Publisher, *Yeijudō.*

14⅜ × 9½ in. (365 × 242).

The colours in this impression are particularly well preserved. A red stamp on it has the character *Dog* (? referring to the year of the Dog, in this case 1802).

Collection: Satow.

45. ICHIKAWA OMEZO AS MINAMOTO YORIHIRA AND SEGAWA KIKUSABURO AS PRINCESS MICHINOKUHIME. Full-length figures. The man seated, in dress of purple with narcissus pattern, and with his hand resting on a long tobacco pipe, looks up at the princess, who stands behind him raising one arm in its long sleeve. She is dressed in pink, purple and green. Gray background. Names of actors and characters above. Signed, *Toyokuni gwa.* Publisher, *Yeijudō.*

15¼ × 10⅛ in. (386 × 256).

Collection: Morrison.

46. SEGAWA ROKO AND SEGAWA ROSABURO AS MAIDS OF HONOUR FENCING. Both face the spectator. The taller, in

pink, with a yellow and green garment tied round her waist, stands behind with lifted sword, and the other, in purple and red, holds up a single-stick. Gray background. Names of actors on pink and yellow labels. Signed, *Toyokuni gwa.* Publisher, *Izumiya Ichibei.*

14¼ × 9⅞ in. (360 × 252).
Collection: Morrison.

47. ONOYE MATSUSUKE AS A GHOST. The ghost of a woman floating up against a flicker of wild red flame; the long hair is dishevelled, the hands are held droopingly in front of the body, and the white robe tapers off into a sort of tail. Gray background. Name above. Signed, *Toyokuni gwa.* Publisher, *Tsuruya.*

15 × 10 in. (380 × 254).
Ghosts in the theatre were suspended from wires and rose through traps. Cf. nos. 64-66 below.
Collection: Morrison.

48. SEGAWA RONOSUKE AS THE GEISHA KOHINA OF KAGAYA, AND SAWAMURA GENNOSUKE AS IWABASHIYA YASABURO. Whole-length figures standing close together, the girl in blue, with red and yellow sash, the man r. in black over purple, pointing with a fan. Names above. Signed, *Toyokuni gwa.*

12½ × 5⅞ in. (320 × 149).
The publisher's mark has not been identified. Kurth (Utamaro, p. 371) gives it as a seal of Utamaro.
Collection: Tuke.

49. IWAI KUMESABURO AS HINADORI IN THE IMO-SE-YAMA PLAY. Part of a diptych. Whole-length figure standing and facing r.; one hand showing. The pink dress has a pattern of river and blossoms. Names above on double label. Signed, *Toyokuni gwa.* Publisher, *Tsuruya.*

12¼ × 5¾ in. (312 × 147).
Hinadori and Kuganosuké, like Romeo and Juliet, were lovers belonging to two old families separated by an hereditary feud, as their lands were separated by the little river Yoshino. Iruka, the all-powerful minister of the seventh century, sent for the girl, desiring to make her his concubine; and he summoned also the youth to court, thinking to find out from him the hiding place of the deposed empress, whose page Kuganosuké had been. The lovers each chose rather to commit suicide. Their heads were set on each side of the river and a wedding ceremony performed between them. The hillocks on each side of the stream are still called Imoyama and Seyama.
Collection: Tuke.

50. KOSAGAWA SHICHIZO AS KONAMI IN THE CHIU-SHINGURA. Whole-length standing turned to r. with hands raised in under the folds of full light-red sleeves. Black sash over pale pink and white under-dress. Name above. Signed, *Toyokuni gwa.* Publisher, *Marubun.*

12¾ × 5¾ in. (322 × 147).
Collection: Tuke.

51. MATSUMOTO KOSHIRO AS ARAOKA GENTA. Whole-length in red and green dress, facing l. and stooping, with a reaping hook held above his head. Name on yellow label. Signed, *Toyokuni gwa.* Publisher, *Yamada.*

12¾ × 5¾ in. (322 × 147).
A red stamp has the character *Dog.* See note on no. 44 above. Matsumoto Kōshirō (cf. no. 32) was famous for his power in rough and violent parts such as Kintoki.
Collection: Tuke.

52. IWAI KUMESABURO AS OMIWA, THE DAUGHTER OF WINE-MERCHANT. Whole-length, facing to front, making movements with both hands inside the long sleeves. Names above. Purple has faded from the dress, leaving tones of soft yellow. Signed, *Toyokuni gwa.* Collector's seal, *Kiōsai.* Publisher, *Tsuruya.*

12 × 5½ in. (305 × 140).
Collections: Kiōsai, Bacon.

53. SEGAWA ROKO AS A PILGRIM. Whole-length figure. A female pilgrim, in gray with violet sash, walking l. and carrying an image of Kwannon in a black and yellow case on her back. A bell is fixed in front of her dress, and she carries a staff hung with rings. Night sky. Name of actor and character (Muboni) on label. Signed, *Toyokuni gwa.* Publisher, *Iwatoya Gempachi.*

13¼ × 9½ in. (335 × 230).
Collection: Bacon.

54. TWO OSAKA ACTORS IN MALE AND FEMALE PARTS. A woman in purple with yellow sash, talking to a messenger, who wears a black and red striped coat. Gray background. Above, on two double labels, *Asao Kuzayemon, kudari,* i.e. new-comer, *from Naniwa* [Osaka] *as Tenoura Hachibei, messenger;* and *Matsumoto Yonezō from Naniwa, as Matsuya Oryu.* Signed, *Toyokuni gwa.* Publisher, *Yeijudō.* Red seal l., *Kawomise,* 'début.'

14¼ × 9½ in. (362 × 242).
Collection: Satow.

55. OGINO ISABURO AND ARASHI SHIMBEI IN A SCENE FROM A PLAY. Two men, one, in a dress of red-brown and black stripe, squatting on the ground and leaning with one hand on his sheathed sword; the other, in purple and green, standing above and behind him. Green and brown fence at the back. Names on pink and yellow labels l. Signed, *Toyokuni gwa.* Publisher, *Yeijudō.*

14¼ × 9⅛ in. (363 × 232).
Collection: Satow.

56. SEGAWA ROSABURO AS THE COURTESAN ICHIKAWA OF MATSUBAYA. Half-length, nearly in profile, looking r.; one hand raised towards the throat; yellow outer dress, pale blue sash; rose and pale pink inner dress. Names on double label crossing a spray of iris. Signed, *Toyokuni gwa.*

14¼ × 10¼ in. (362 × 261).
Collection: Morrison.

57. ICHIKAWA YAWOZO AS TACHIBANA TAROBEI. He stands with feet wide apart and arms crossed in front of him looking r. The Minamoto crest is on his green and brown costume. Above on a double label *Ichikawa Yawozō as Tachibana Tarobei, a seller of votive tablets.* Signed, *Ichiyōsai Toyokuni gwa.* Publisher, *Yamada.*

12½ × 5⅝ in. (318 × 143).
Yema ('horse-pictures') are hung up in shrines, being offered as substitutes for real horses to the god, generally Hachiman.
Collection: Morrison.

58. ACTOR IN CHARACTER. Half-length, in black dress with two swords; three-quarters face turned l.; hands crossed and partly showing. Probably in the character of the famous robber Shirai Gompachi. (See Harunobu, No. 47, p. 46.) Signed on red label, *Ichiyōsai Toyokuni gwa.* Publisher, *Kawajū.*

15 × 10 in. (380 × 254).
Collection: Morrison.

59. THE ACTOR BANDO MITSUGORO WRITING. One of a set of Three Young Men of Fashion. He sits at a little red desk, paper in one hand, brush in the other; the head turned round l. He is dressed in a black and white stripe, over dull red and green. At the l. a dress of dull red and purple hangs on a rail. Title of set on a yellow circle, *Fūriu Waka*

Sanjin, and on a pink label *Shukei*, the actor's pen-name. Signed, *Ichiyōsai Toyokuni gwa.*

15¾ × 10 in. (389 × 256).
Collection: Morrison.

60. IWAI HANSHIRO AS A WOMAN. One of the same set as the last. In purple green-lined dress, standing with an open fan in his hand and on the fan a tanzaku inscribed with the verse, *I am come back to this world to see the waves breaking on the shores of Waka, so luring is that name to me.* A rich green and red dress hangs l. Title as on the last print, and on a pink label the artist's pen name, *Tojaku.* Signed, *Ichiyōsai Toyokuni gwa.*

15¼ × 10¼ in. (389 × 260).
This print seems to refer to the actor's reappearance on the stage. These two prints and the third of the set, here missing, form a triptych.
Collection: Morrison.

61. BANDO HIKOSABURO AS KUDO SAYEMON, AND ICHIKAWA OMEZO AS GORO TOKIMUNE (SOGA NO GORO). Sōga no Gorō kneels on one knee with one hand extended l. and the other grasping his long sword. He wears a purple dress with butterfly pattern. Kudō, his enemy and the slayer of his father, in purple and blue (faded), stands behind and looks down on him. Names of actors and characters above. Signed, *Toyokuni gwa.* Publisher, *Maruzen.*

13 × 9⅛ in. (332 × 231).
Collection: Morrison.

62. THE YOUNG ACTOR SANSHO INTRODUCED BY ICHIKAWA KOMAZO. Three-quarter-length figures; the young Sanshō, dressed in brick-red over blue, and holding a light cane and a bamboo spray, is led forward by Kōmazō, who holds him by the hand. Kōmazō wears black, blue and green. Verse, *The people cluster in the theatre, lively as blossoms, and Kōmazō is not one to scatter them.* Signed, *Toyokuni gwa.* Publisher, *Tsutaya.* Signature partly cut off. Seal date, *Ox* 1 (1805).

14 × 9⅝ in. (355 × 240).
Naritaya Sanshō was afterwards Danjūrō VI.
Collection: Morrison.

63. MATSUMOTO KOSHIRO AS CHOBEI. Whole-length facing to front and l.; with one hand he pulls up his black-lined, brown and white

dress; the other hand he stretches out. His inner dress is crimson; his feet are bare. Name above. Signed, *Toyokuni gwa.* Publisher, *Tsuruya.*

15 × 10 in. (380 × 255).
For stories of Chōbei, the otokodaté, see Lord Redesdale's 'Tales of Old Japan.'
Collection: Morrison.

64. ONOYE MATSUSUKE AS THE GHOST OF A MAN. The ghost of Obata Koheiji rising out of a lantern with his wife's head held by the hair in his mouth. Pale colour on gray background. Name of actor above and *Spirit of deceased Obata Koheiji and his wife. Double part;* from which it appears that the actor played the part both of the man and of the wife. Signed *Toyokuni gwa.* Cut at the top.

14⅛ × 9½ in. (359 × 243).
Collection: Tuke.

65. ONOYE MATSUSUKE AS THE GHOST OF OBATA KOHEIJI. The ghost with claw-like hands and grinning lips hovers outside the green mosquito-net under which his wife lies dreaming of him. Name and part of actor above. Unsigned.

14⅛ × 9⅛ in. (359 × 232).
Collection: Tuke.

66. ONOYE MATSUSUKE AS A GHOST. The sheeted figure of a dead woman with long trailing hair rises from behind a screen of cloth hung on bamboo posts, a baby in her arms. At the l. leaps a crimson flame. Name above. Signed, *Toyokuni gwa.* Publisher, *Tsuruya.*

14 × 9½ in. (357 × 241).
Collection: Tuke.

67. BANDO MITSUGORO AS KATSUSHIKA JIUYEMON. In bluish dress, standing by a well, with a bucket at his feet and sprays of fresh leaves which he is going to put on a grave. Name of actor and character above. Signed, *Toyokuni gwa.* Publisher, *Yamaguchi Tōbei.*

14½ × 9⅝ in. (368 × 247).
Purchased 1860.

68. ONOYE YEIZABURO AS WASHI NO CHOKICHI, A PORTER. He stands by a table, holding a pipe in his hand. Purple has faded from the dress. Signed, *Toyokuni gwa.* Publisher, *Izutsuya Hachibei.*

14¾ × 10 in. (375 × 255).
Collections: Anderson, Bacon.

69. BANDO MITSUGORO IN A DANCE; ONE OF A SET OF THE MONTHS. Dressed in pink and white, with black hat tied under the chin, he leaps over a tall mortar for pounding rice. He has a pestle in his hand. Title of set *Jūni Kagetsu no Uchi*, and *Hazuki*, eighth month, on yellow label; actor's name on pink label. Signed, *Toyokuni gwa.* Publisher, *Tsuruya.*

14½ × 9¾ in. (371 × 250).
Purchased 1860.

70. ICHIKAWA DANJURO AS SOGA-NO-JURO. He kneels on the brink of the well drawing up a bucket by a rope. Above r. is a wild goose flying with a fan in its bill, on which is written *Month of May.* Name of actor l. and *Hako-O-Maru*, the youthful name of Sōga-no-Jurō. Faded colours. Signed, *Toyokuni gwa.* Publisher, *Yamaguchi Tōbei.*

15 × 9½ in. (382 × 242).
Purchased 1860.

71. MATSUMOTO KOSHIRO AS NIKKI DANJO. In ceremonial dress of olive over purple, standing and looking l. On label r. is the verse of an admirer, Ishikawa Kiyozumi, saying that the fame of Matsumoto stands firm as a strong pine rooted in immovable rock. (The name Matsumoto means *Original Pine.*) On the label the numeral 5 in seal character is thrice repeated in red. Name above, l. Signed, *Toyokuni gwa.* Publisher, *Tsutaya.*

14¾ × 9⅞ in. (376 × 250).
For Nikki Danjo, see note on Kiyonaga, no. 34, p. 120.
Collection: Morrison.

72. THE SEVENTH ICHIKAWA DANJURO MAKING HIS FIRST APPEARANCE; ONE OF THE SAME SET AS THE LAST. He stands with hands clasped and legs apart in samurai costume of green and yellow over pink and red. On label r. *I will do my best at my début, when the band round the hair is first tightened.* Signed, *Toyokuni gwa.* Publisher, *Tsutaya.*

15 × 9⅞ in. (380 × 250).
Collection: Morrison.

73. MOTHER AND CHILD; ONE OF A SET OF SEVEN LUCKY FOLK. A woman in a partly striped dress (black, brown and green) sitting on the floor, turned to front and left, and reading a letter, while a small boy l. in pink and green holds up a paper crane, and tries to attract her notice. Above r. is the title *Shichi Fukujin*, and l. the head of

a man in a black hood looking out from a sort of medallion. Signed, *Toyokuni gwa.* Publisher, *Tsuruya.* Seal date *Tiger* 12 (1806).

14⅜ × 9⅞ in. (366 × 251).
Purchased 1860.

74. NAKAMURA UTAYEMON AS TAMAYA SHIMBEI. Standing and holding an open brown and yellow umbrella; legs bare; one hand thrust out, with spread fingers. Red, green, brown and yellow in dress. Name of actor and character above. Signed, *Toyokuni gwa.*

15 × 10⅛ in. (380 × 258).
Collection: Morrison.

75. BANDO HIKOSABURO AS AWAZU ROKUROSAYEMON AND NAKAMURA UTAYEMON AS OTOMO SAYEMON. The latter, dressed in black and gray over purple, with red belt, is drawing his sword, and the other standing behind him, in green dress with a straw cloak over his shoulders, is trying to restrain him. Names above. Signed, *Toyokuni gwa.*

15 × 10 in. (380 × 255).
Collection: Morrison.

76. SEKI SANJURO AS IRUMA MONDONOSUKE; A NEWCOMER FROM OSAKA. In samurai dress of orange over slaty blue, sitting and looking r. with sheathed sword grasped in one hand. Names of actor and character above. Signed, *Toyokuni gwa.* Publisher, *Maruzen.*

15 × 10 in. (380 × 255).
Collection: Morrison.

77. SAWAMURA SOJURO AS A WRESTLER. Kneeling on one knee, looking l. with one hand extended and drawn sword in the other. Dress of pink and purple, with white pattern. Name above. Signed, *Toyokuni gwa.* Publisher, *Dai-hide.*

15¼ × 10¼ in. (387 × 260).
Collection: Morrison.

78. ONIWAKA-MARU AND THE GIGANTIC CARP. Foaming waves from which the figure of the young hero, in loose red coat, emerges with a drawn sword in his hand, and behind him leaps up a colossal carp. Signed, *Toyokuni gwa.*

15⅛ × 10⅛ in. (387 × 268).
Oniwaka was afterwards famous as the giant Benkei, the devoted lieutenant of Yoshitsuné.
Collection: Tuke.

79. IWAI HANSHIRO AND ONOYE YEIZABURO IN A TABLEAU ON THE STAGE. Hanshirō as a woman, holding a hat in one hand and a hoe in the other, and looking down on a farmer (Yeizaburō) who kneels on one knee leaning on a mattock. Large-patterned dresses, in which the colours have mellowed to olive, gray, and pale orange. Names above. Signed, *Toyokuni gwa.* Seal date, *Hare* 11 (1807).

14 × 9½ in. (357 × 240).

Tableaux, *mie*, are represented during the course of a play, the actors posed in a group without moving.

Collection: Tuke.

80. SAWAMURA GENNOSUKE AND ICHIKAWA DANNOSUKE IN A TABLEAU. A group of two lovers; Dannosuké as a woman, who stands holding up the long sleeves of a flowered purple and red dress, and looking down on Gennosuké, dressed in black with a pattern of large flower. He looks up at her, where he sits, holding in one hand a plum-branch hung with *tanzaku.* Names above. Signed, *Toyokuni gwa.*

14 × 9½ in. (357 × 240).

Perhaps one of the same set as the last.

Collection: Tuke.

81. SCENE FROM THE DOJOJI PLAY. The two monks (represented by Matsumoto Kōshirō and Sawamura Gennosuke) sit in the foreground, one dressed in orange and black, the other in blue and black. They look up at Kiyohimé, who dances behind, dressed in purple, white and rose, and as she dances whirls and tosses four round pink hats. They are saying, *If you dance for us, we will tell Anchin that you are here.* Names above. Signed, *Toyokuni gwa.*

15 × 10¼ in. (380 × 257).

For the play, see note on Okumura Masanobu, no. 5 (p. 20).

Collection: Morrison.

82. BEAUTY IN THE SNOW; ONE OF A SET OF THREE BEAUTIES. A girl in black with big sash of dull blue, walking in the snow, followed by a tawny dog; she has shut her yellow and brown umbrella, though flakes fall through the gray twilight. Lantern l. Above, *San Bijin*, Three Beauties: *Snow.* Signed, *Toyokuni gwa.* Publisher, *Tsuchi-kin.*

15¼ × 10½ in. (390 × 265).

Collection: Tuke.

83. YOUTH UNDER CHERRY BLOSSOM. An actor of female parts dressed in black and green, with red and white sash, moves r. but

turns his head back l.; he carries a pipe in one hand. Cherry blossom above on a rosy sky. Bench r. Signed, *Toyokuni gwa.* Publisher, *Suzui.*

13¾ × 9¼ in. (350 × 232).
Collection: Hart.

84. GIRL WITH A FAN; AUTUMN. Dressed in white and purple check, with blue apron, she stands holding open a pink, white and green fan before her chin, and looks r. Above are three fan-shaped pictures of wild geese flying past the moon; a goat; and flowering rushes. Yellow background. Signed, *Toyokuni gwa.* Publisher, *Yamaguchi Tōbei.*

14½ × 9⅞ in. (370 × 250).
Purchased 1860.

85. GIRL WITH A SAKE-CUP; ONE OF A SET OF THREE. A girl dressed as a *Jichō*, or servant of the imperial court, in purple brocade with a maple-leaf pattern, and wearing a black tall hat, sits holding out a saké cup in her hand. Above are three fan-shaped decorations; one with cranes in a stream, another with foliage; on the third is *Tori*, the sign for the Hour of the Bird and *Brocade-picture of Maple in the divine* [*i.e.* imperial] *garden. Set of three.* Yellow background. Signed, *Toyokuni gwa.* Publisher, *Suzui.*

14⅝ × 10 in. (372 × 253).
Cf. Okumura Masanobu, no. 6 (p. 21).
Purchased 1860.

86. A LADY WITH A LUTE; NEW YEAR. She stands, holding a *biwa* or lute in both hands. Her dress is black with a pattern of autumn leaves. Possibly she is representing the goddess Benten. Above are three fan-shaped pictures; a bird on a plum-bough; New Year Decorations; pine and rising sun. Yellow background. Signed, *Toyokuni gwa.* Publisher, *Tsuruya.*

14⅝ × 9¾ in. (370 × 246).
Purchased 1860.

87. SHIGERIYE AND OGEN OF OKAMOTOYA. Two courtesans; one standing, in purple peony-patterned dress and black sash, with a yellow fan in her hand, the other in olive and pink kneeling l. with a book and looking up at her. Names above. Signed, *Toyokuni gwa.*

15⅛ × 10¾ in. (384 × 272).
Collection: Morrison.

88. GIRL WITH A PET DOG; ONE OF A SET OF BEAUTIES. Dressed in a mauve and green stripe over black and green, she is moving l. with head turned r. and dog on shoulder. Above, a red camellia spray and a purple book with title of series *Bijin Awase.* Signed, *Toyokuni gwa.* Publisher, *Kawaguchi.*

14⅝ × 10 in. (371 × 253).

In this series the deterioration of the artist's gift in drawing, design, and colour appears complete, though a certain feverish inventiveness in the colour schemes remains of interest.

Collection: Morrison.

89. GIRL WALKING IN A WIND; ONE OF THE SAME SET. A girl with a black hood over her head walking l. against the wind which scatters reddening maple leaves on the air. Purple, green, brown and red in dress. On a *tanzaku* above, *Bijin Awase.* Signed, *Toyokuni gwa.* Publisher, *Kawaguchi.*

14⅝ ×10 in. (371 × 253).
Collection: Morrison.

90. A GIRL IN A SHOWER; ONE OF THE SAME SET A girl walking l., in a shower, dressed in purple, blue, and black, with a yellow and brown umbrella. Cherry blossom above r. and red saké-cup on which is *Bijin Awase.* Signed, *Toyokuni gwa.* Publisher, *Kawaguchi.*

14⅝ × 10 in. (371 × 253).
Collection: Morrison.

91. A GIRL READING A LETTER; ONE OF THE SAME SET. Whole-length, facing l., in olive brown and crimson dress. Above, a row of red winter cherries strung on a split bamboo. Title, *Bijin Awase.* Signed, *Toyokuni gwa.* Publisher, *Kawaguchi.*

14⅝ × 10 in. (371 × 253).
Collection: Morrison.

92. GIRL BEFORE A MIRROR; ONE OF THE SAME SET She stands before a mirror l. holding the front of her dress with both hands. Her outer robe is of a pale lavender, on which a pattern of peony blooms, yellow fans and crimson wigs—the apparatus of a dancer—tells with violent effect. Above, peacock feathers and writing-brushes in a vase, and the title *Bijin Awase.* Signed, *Toyokuni gwa.* Seal. Publisher, *Yamaguchi.*

14⅝ × 10 in. (371 × 253).
Collection: Morrison.

93. A GIRL PINNING A BRIDAL FILLET ON HER HAIR; ONE OF THE SAME SET. She stands, with her outer robe of olive-green and purple fallen round her feet, dressed in rose pink with white blossom-pattern; her yellow hairpin is in her mouth. Above, an artificial flower and a panel with the title *Bijin Awase*. Signed, *Toyokuni gwa*. Publisher, *Yamaguchi*.

14⅝ × 10 in. (371 × 253).
Collection: Morrison.

[94–99.] HASHIRAKAKÉ; PILLAR PRINTS.

94. READING A LOVE-LETTER. Parody of a well-known scene in the Chiushingura play. A young man in black reading a letter written on a long scroll, the end of which is being read off by a girl crouching at his feet beside a low bamboo fence. Another girl sits smiling on a balcony above. Designed entirely in black, gray, green and purple. Signed, *Toyokuni gwa*.

25¼ × 4½ in. (642 × 114).
A quite early print. The signature is written in a cursive hand.
Collection: Tuke.

95. RECOVERING A SHUTTLECOCK. A girl dressed in purple and pink, lifted on a young man's shoulder, is knocking down with a battledore a shuttlecock which has lodged in the pine and bamboo New Year decoration. The man is dressed in gray. Mellowed colours. Signed, *Uta Toyokuni gwa*.

24¾ × 4⅝ in. (628 × 120).
This and the next are again early prints, still under the strong influence of Kiyonaga and produced in Temmei period.
Collection: Hart.

96. PORTRAIT OF HANAOGI OF OGIYA. She is in costume of parade—faded blue and pink foiled by warm green—and is walking l. with her kamuro, who wears a black and white kimono. Name above. Signed, *Toyokuni gwa*.

25¾ × 4⅜ in. (655 × 110).
Collection: Hart.

97. THE NIGHT ADVENTURE OF KAMPEI. Kampei, in a purplish plaid, with straw apron and with his matlock over his shoulder, shelters under a pine-tree from the night rain. At a little distance on a

causeway, among the green rice-fields, is the old man Yoichibei, with staff and lantern, pursued by the robber Sadakuro. Signed, *Toyokuni gwa.*

24¾ × 4⅝ in. (630 × 118).
An illustration to Act V. of the Chiushingura.
Collection: Morrison.

98. GIRL ON THE STEPS OF A ROOF-BALCONY; EVENING OF TANABATA. A girl dressed in pale purple over rose, with black sash, stands on wooden steps and looks out l. over the roofs of Yedo; she breathes in the cool air of the evening with the breeze that stirs the *tanzaku* fastened to bamboo sprays above in honour of the Feast of Tanabata. Over roofs and trees rises in the distance a watch-tower, from which fires of the district are located. Signed, *Toyokuni gwa.* Publisher, *Waka.*

24⅛ × 4¾ in (615 × 122).
For the Tanabata Festival, see note on Harunobu, No. 30 (p. 41). Date of the print, early in Kwansei period.
Collection: Morrison.

99. A GIRL COMING DOWN STAIRS. A girl, in a pale purple striped dress, with black sash, and with a roll of paper in her mouth, descends steep steps from a verandah. Above, a sliding panel with rents in the paper, and a glimpse of a room. Signed, *Toyokuni gwa.*

24¾ × 4¾ in. (628 × 122)
Date, about 1790.
Collection: Hart.

[100–104.] DIPTYCHS.

100. SCENE IN A TEA-HOUSE GARDEN. Part of a triptych. Five girls standing in a garden and two boy servants, one of whom carries a tray with tea-cups, while the other carries a cockatoo in a cage on his shoulder. At the back l. are birds in cages set out on the verandah of the tea-house, and two women behind looking at them. At the r. three men are admiring peacocks in a great cage or house. On a board is the name *Kwachō-ja-ya,* 'Flower and Bird Tea House.' Warm green, orange, red and purple are the dominant colours. Signed, *Toyokuni gwa.* Publisher, *Yeijudō.*

Each sheet 15 × 9¾ in. (380 × 247).
An early print, still closely in the manner of Kiyonaga.
Collection: Hart.

101. LADIES PLAYING GAMES AT THE NEW YEAR. Part of a triptych. At the r. a lady stooping and dressing up a pet monkey,

while another looks on from behind, with toys and ornaments hung from a long staff on her shoulder; both wear outer dresses of dark brick-red. At the l. a woman in black with a bronze-green sash, carrying a child, looks down on two girls bouncing a ball on the ground between them: one of them is in blue, the other in shades of rose-red. At the back are three arrangements of pine and bamboo. Yellow ground. Signed, *Toyokuni gwa.* Publisher, *Yeijudō.*

Each sheet 15⅛ × 9⅞ in. (385 × 250).
Date, about 1795.
Collection: Satow.

102. TWO ACTORS IN A TABLEAU. Part of a triptych. Two actors; the one at the r., dressed only in a loose coat of black, purple-lined, stands holding a lantern in one hand; in the other he has a large closed yellow umbrella, which the other, kneeling on one knee, has seized. The second actor, Ichikawa Matsuzō, is dressed in purple, brick-red, rose and dull yellow. It is night, with a young moon in the sky. Signed, *Toyokuni gwa.* Seal date, *Tiger* 8 (1806).

Each sheet 14¾ × 10 in. (375 × 255).
Collection: Morrison.

103. KOSHIRO AND MITSUGORO IN A SCENE FROM A PLAY. Under willow branches in the rain stands Jimbei, a *kago*-bearer (played by Matsumoto Kōshirō) with a big yellow straw-cape over his clothes. At the l. Minami Yōhei (played by Bandō Mitsugorō) in red and white, green and purple, lays his hands threateningly on his two swords. Names above. Signed, *Toyokuni gwa.* Seal date, *Horse* 8 (1810).

Each sheet 14¼ × 9½ in. (363 × 242).
Collection: Bacon.

104. KOSHIRO AND DANJURO IN A SCENE FROM A PLAY. Part of a triptych. The scene is in front of a black fence guarding a wall in which a great hole has been broken. At the l. is a black door. Kōshirō as Hachirobei, dressed in gray and purple, with bare legs, tries to pull a sword, wrapped in a silken case, from the grasp of Aburaya Kuheiji (played by Danjūrō) who is dressed in black, purple, and a greenish check. Yellow ground. Names above. Signed, *Toyokuni gwa.* Publisher, *Suzui.*

Each sheet 14¼ × 9⅝ in. (363 × 245).
Collection: Bacon.

[105–117.] TRIPTYCHS.

105. KIOKUSUI, THE WINDING WATER GAME. Nine girls, grouped in threes, stand or stoop among pink-flowering cherry-trees on the yellow-green bank of a stream in which they are setting red saké-cups afloat. One girl at the r. guides her cup with a bamboo rod. At the l. the stream comes round a bend; and below a little water-fall a group of girls on a bank, in a purple-screened enclosure, set their cups afloat. In the distance, r., beyond green country, rises the cone of Fuji. Rose, purple, black and orange prevail in the dresses. Signed, *Toyokuni gwa.* Publisher, *Wakasaya.*

Each sheet 14½ × 9⅝ in. (370 × 245).
Early work. The sheet at the r. is of a different printing from the other two. For the Winding Water Game see note on Shunman, No. 12 (p. 142).
Collection: Morrison.

106. HOLIDAY-MAKERS AT ENOSHIMA. A sea-beach. In the centre a young man points with a pipe held in his hand, and a lady beside him catches hold of his belt. On each side is a group of three women. The party is on a platform of rocks round which the waves break in foam. Cliff and pines l. In the sea, beyond which is a coastline of low lines, are a few boats and women diving for *awabi.* Purple, rose, pale pink, black and green in the dresses. Signed, *Toyokuni gwa.* Publisher, *Yamaguchi Tōbei.*

Each sheet 15⅛ × 9¾ in. (385 × 250).
Date, about 1792–3.
Collection: Tuke.

107. THE BLIND LEADING THE BLIND. A procession of blind men scramble on all fours across a wooden bridge over a stream, jostling each other and huddled in comical postures of helplessness and bewilderment. One has dropped his sandal, which floats down the stream. They cross from the r. to the l., where three have already arrived on the bank. Brick-red, green, purple and blue in the dresses. A willow droops its sprays over the stream; a young moon shines and bats hover in the twilight air. Signed. *Toyokuni gwa.* Publisher, *Yeijudō.*

Each sheet, 15 × 9⅞ in. (380 × 248).
Designed in the style of Hanabusa Itchō. Cf. Nos. 34–36 above. The subject recalls the famous picture by Peter Brueghel at Naples. A classic treatment of the theme is the painting called 'The Hundred Blind Men,' by Gessen, the pupil of Okio, now in the Museum Collection. Hokusai has also drawn blind men fording a stream in a well-known page of his *Hokusai Gwafu.*
Purchased 1907.

TOYOKUNI. No. 108.

108. THE WIND AMONG THE CHERRY-BLOSSOM. On the green knolls of Asuka Hill, sprinkled white with fallen blossom, the ladies of a daimio's household are tying little poems to the branches of a flowering cherry tree. At the l. the daimio's daughter moves along the windy slope with a girl on either side of her, one of them holding her hand, while a gust blows their garments into tumultuous curves. In the centre a girl is lifted on a young man's shoulder to tie her poem to a bough, and at the r. another girl stands against the wind on a saké-bucket, held firm by a companion, for the same purpose. The colour scheme is of purple, green, black and blue, with yellow here and there. Signed, *Toyokuni gwa.* Publisher, *Izumiya Ichibei.*

Each sheet, $14\frac{1}{2} \times 10$ in. (368 × 255).

This beautiful print, notable for the rhythm of movement in the design, dates from about 1795.

Purchased 1910.

109. A NOBLE LADY ALIGHTING FROM HER NORIMON. The large *norimon*, black-lacquered and ornamented with fine gold, has been set down; and in the centre the lady, in purple dress, steps out of it, assisted by the chief of her maids, who holds an open fan. On either side are a throng of women, some standing about or behind the *norimon*, others crouching on their heels with offerings in their hands. A youth, the only male figure, holds a violet umbrella over the lady, and three of the women hold blue umbrellas. Purples and blues predominate, with some opaque green, gray, and a little yellow. The ground is a warm yellow. Signed, *Toyokuni gwa.* Publisher, *Tsuruya.*

Each sheet, $15\frac{1}{4} \times 10$ in. (388 × 254).

Notable for the variety of the purples. One method of printing purple is said to have been invented by Toyokuni; a fact which is the foundation for the absurd statement once current that the colour was not used till his time. This and the next two prints belong to the years between 1795 and 1800.

Purchased, 1910.

110. ONNA NARIHIRA: NARIHIRA CROSSING THE TAMAGAWA, IMITATED BY LADIES. In the centre, a girl representing Narihira rides across the stream, attended by a page; at the r. a girl holds a tanzaku inscribed with a poem and another carries the poet's slippers; at the l. is a girl plucking the flowers of the *yamabuki*, and a page with a

halberd. Purple, green, and yellow colour scheme. Signed, *Toyokuni gwa.* Publisher, *Izumiya Ichibei.*

Each sheet, 13¾ × 8¾ in. (350 × 225).

The poem on the *tanzaku* is the *Idé no Tamagawa* poem: *Let us stop the horse that he may drink of the water of Tamajawa tinged with the fragrant juice that oozes from the yellow rose.*

Collection: Tuke.

111. LADIES CROSSING A RIVER. A number of coolies, breast-high in the water, carrying a lady in a lacquered *norimon* across a river. Accompanying the litter are four ladies, each riding on a man's shoulders. At the r. two more ladies are being carried on a small uncovered litter. Designed in purple, green and yellow (rather faded). Signed, *Toyokuni gwa.* Publisher, *Wakasaya.*

Each sheet, 14¾ × 9⅞ in. (375 × 250).

Collection: Morrison.

112. INTERIOR OF A THEATRE DURING A PERFORMANCE. A vast wooden building, packed with people. In the centre is the stage. The scene represents the open front of a house; a man and two girls are within looking out on what takes place outside in the snow. Ichikawa Komazō at the l. appears to be defying with his drawn sword three men who advance from the r. Danjurō stands above him. In front of the (revolving) stage the empty sockets of the footlights show that it is daytime. The floor of the auditorium surrounding the stage is divided into well-like compartments, filled with spectators, the tops of the partitions forming gangways. Many are eating; and trays of refreshments are being handed about. Along the sides of the building is a double row of balconies, also crowded. On one of the posts at each side is a notice *Beware of Fire.* A light curtain rod crosses the theatre, the red and white curtain being bunched up l. From the top of the building hangs a paper inscribed with two characters meaning *Main Entry.* Rose-red, green, purple, and yellow are the dominant colours. Signed, *Toyokuni gwa.* Publisher, *Yeijudō.*

Each sheet, 15¼ × 10 in. (387 × 252).

Cf. the interior by Okumura Masenobu, No. 5 (p. 20). This and the next two prints date from the years 1800-1803.

Collection: Tuke.

113. 'AMA YADORI': A COMPANY OF ACTORS SHELTERING FROM A SHOWER. Under an enormous tree are grouped thirteen actors of the day, in the costume of various parts for which they were famous, five being in female dress. One of them is riding up from the r.

on a black ox amused at the gestures of one of the men who runs past at full speed for shelter. Two of the actors dressed as women carry umbrellas. In the centre the man dressed in gray as a pilgrim (*rokubu*) is probably Danjūrō. Sitting beside him is an actor in green dressed as another kind of pilgrim (*junrei*) with labels and names of temples. Near him is another actor dressed as a monkey-tamer. All round the flat rice-fields stretch to the distance under driving rain. A cold green, light red, yellow and purple are foiled by gray and black. Signed, *Toyokuni gwa.* Publisher, *Yeijudō.*

Each sheet 14¾ × 10 in. (375 × 253).

Ama Yadori, 'sheltering from rain,' is a traditional subject inspired by an old poem: *One is fated to meet under the sheltering tree or to drink water from the same river; else there would be no meetings in this life.* The motive has been used by Kiyonaga and by Utamaro in well-known triptychs.

Collection: Morrison.

114. A PICNIC ON THE SEA-SHORE. The sandy beach of *Shichi-ri-ga-hama* at low tide. In the foreground, on a purple mat, five ladies and a young samurai are picnicking. Two other ladies come up to them l. where the shallow waves are breaking. There is a small pine tree r. Beyond are two groups of fishermen hauling at the two ends of a huge net. Three others bring baskets for the fish. The colour scheme of purple, green and yellow is enforced by a reddish brown here and there. Signed, *Toyokuni gwa.* Publisher, *Tsuruya.*

Each sheet, 14¾ × 9⅞ in. (375 × 255).
Purchased, 1910.
Collection: Hayashi.

115. THREE ACTORS IN A DANCE. At the r. Nakamura Shozan, in the centre Segawa Rokiō (in female costume), at the l. Onoye Gachō, dancing under pink-flowering cherry-boughs. The names, which are the pen-names, not the stage-names, of the actors, are written above. Dresses of light red, pale blue, purple and warm yellow. Signed, *Toyokuni gwa.* Seal date, *Rat* 2 [1804].

Each sheet 14 × 9½ in. (357 × 240).
Collection: Tuke.

116. ACTORS AS THE SEVEN GODS OF GOOD FORTUNE IN A CHRYSANTHEMUM BOAT. One of a set of twelve. Beginning from the r. the actors are Danjūrō as Bishamon, Iwai Hanshirō as Benten, Otani Monzo as Jūrōjin, Onoye Matsusuké as Ebisu, Sawamura Gennosuké as Daikoku, Nakamura Kansaburō as Hotei, and Segawa Kikunojō as Fukurokujiu. Each actor has the usual attributes of the god he represents.

Shades of purple, red, green and yellow form the colour scheme. Within the artist's seal at the l. is *Twelve Sets of Triptychs of Actors. September: Chrysanthemum Boat with the Seven Gods.* Signed, *Toyokuni gwa.* Publisher, *Maruya Jimpachi.*

Each sheet 15¼ × 10 in. (387 × 253).

At a yearly show at Dangozaka, Tokio, famous for chrysanthemums, a boat is made of the flowers and manned by dolls dressed in clothes also made out of chrysanthemums. The chrysanthemum boat here serves for the Takara-Bune of the Seven Gods.

Collection: Tuke.

117. ACTORS IN A PLUM GARDEN; ONE OF A SET OF TWELVE. At the r. three actors, two of them sitting on a bench, and a girl bringing tea; in the centre, an actor sitting on a green-covered bench composing a poem, another actor standing by him, and two ladies coming up from the l.; at the l. an actor standing by him and two ladies. At the back a hedge and flowering plum-tree. Purple, blue and rose-red in the dresses are set off by the green of the foliage. Within the artist's seal, r., is the title of the set, and *Month of February. Scene outside a plum garden.* Signed, *Toyokuni gwa.* Publisher, *Yamakiu.*

Each sheet 14⅞ × 10 in. (377 × 254).

This series is a late production, dating from about 1810.

Collection: Tuke.

FOUR-SHEET PRINT.

118. TABLEAU FROM THE JORURI PLAY CALLED TENJINKI. Shihei, a furious figure in white robes sitting in his chariot, casts a spell over Umeo and Sakura-maru, who have broken and trampled the shafts and the covering of the chariot and were about to kill Shihei, but now stand at the l. shivering and helpless. Matsuo, r., is about to draw his sword and despatch Shihei. The black of the chariot wheels, white and tones of red in the dresses, with some purple, yellow and green, are foiled by the gray background. Signed, *Toyokuni gwa.* Publisher, *Izumiya Ichibei.*

Each sheet 15 × 10 in. (380 × 255).

Brilliant impression of a print of the artist's maturity, towards 1800. The play is concerned with the intrigues of Tokihira (Shihei) against Michizané, the famous minister of the 9th century, now worshipped as the God of Caligraphy, and with the vengeance taken by the three brothers (triplets) Umeo, Sakura-maru, and Matsuo (Plum, Cherry, Pine). The three were retainers of Michizané, but Matsuo had nominally entered the service of Tokihira, and had sacrificed the life of his own son in order to save that of Michizané's son.

Collection: Morrison.

FIVE-SHEET PRINTS.

119. THE MAIN STREET OF THE YOSHIWARA. A broad street, along the centre of which are clumps of flowering cherry-trees and shrubs, set within squares of bamboo paling. The principal figures and groups on the five sheets are as follows, beginning from the r. The sheets are numbered 1–5. (1) A young man walking with a courtesan attended by her companion and two *kamuro*. (2) A courtesan and a porter carrying food belonging to the house called *Kazusaya*, the name being written on a box. (3) Two courtesans with a companion and two *kamuro;* in the distance a number of men, and a servant carrying cakes and a dwarf pine on a tray. (4) Two courtesans talking to a young man in a brown and yellow striped dress, and a man-servant. (5) A courtesan followed by two *kamuro* and another courtesan behind; street-lantern and group of men in the back-ground. The colour scheme is mainly yellow, gray, and shades of green, with some purple, red, and pale blue (the last faded). Signed *Toyokuni gwa.* Publisher, *Izumiya Ichibei.*

Each sheet 14 × 10 in. (370 × 255).
A beautiful example of the artist's early manner.
Collection: Tuke.

120. FIVE ACTORS IN A CHRYSANTHEMUM BOAT. On each sheet is a separate actor. From r. to l. they are (1) Sawamura Gennosuké, carrying an adze; (2) Onoyé Yeizaburō as a sailor with a punting-pole; (3) Segawa Rōnosuke as a woman with a large hat held in the hand; (4) Nakayama Tomisaburō as a woman holding an open fan; (5) Segawa Rōsaburō as a woman sitting on her heels, with a lacquer box held up in one hand. Names above on each sheet. Green, yellow, red and purple prevail in the colour scheme, though the central figure is in reddish brown. Signed, *Toyokuni gwa.* Publisher, *Tsuruya.*

14 × 9½ in. (357 × 242).
See note on No. 117.
Collection: Tuke.

121. PROCESSION OF GIRLS, CALLED 'FUJI-BITAI.' Girls' imitation of a daimio's procession passing Fuji, preceding and following a lady who is carried in a *norimon.* Beside the litter are two young girls, one carrying a baby, the other a sacred jewel on a tortoise. Purple, blue, and pink in the dresses; green and yellow background. The sheets are numbered l. to r. On sheet 5 is a pink label with the title *Fuji Bitai Hana*

no Giōretsu. 'Procession of Flowers (i.e. Girls) called Forehead of Beauty.' Signed, *Toyokuni gwa.* Publisher, *Yamakiu.*

14¾ × 10 in. (376 × 255).

The Fuji-shaped forehead, *Fuji-bitai*, is much admired. This print, which dates from about 1808–9, is not to be confounded with an earlier six-sheet print of the same subject issued by the publisher Wakasaya, nor with 'A Wedding Procession,' without Fuji, published by Izumiya Ichibei, one sheet of which has been described above, No. 30.

Collection: Hart.

122. 'VIEW OF THE CHERRY TREES IN THE NEW YOSHIWARA.' The main street of the Yoshiwara, seen from above. The figures are on a much smaller scale than in the earlier print described above, No. 119, the chief feature of the design being the clouds of cherry-blossom on the trees in the fenced enclosures along the middle of the streets. (These cherries are transplanted to the Yoshiwara when about to bloom and then removed.) The principal subjects of each sheet are as follows, from r. to l. (1) The great gate, with visitors arriving, some in litters, and talking with courtesans and their attendants; (2) Three men walking together and passing two courtesans and a man servant; (3) A courtesan and her attendants, a young samurai and servant, a man carrying fish and other food on a large tray; (4) Courtesans and attendants who are being approached by three men in black. Hidden by the masses of blossom are the *cha-ya* tea-houses, on the further side of the street, their names being shown at the top of the print. The great 'Green Houses' are not in this street. On the first sheet is the title *Shin Yoshiwara Sakura no Keshiki.* The sheets are numbered 1–5. Shades of green, purple, brown, yellow and blue, are the dominant colours. Signed, *Toyokuni gwa.* Publisher, *Yamamoto Kiubei.*

Each sheet 15 × 10 in. (380 × 255).

Sheet 3 is reproduced in facsimile by Fenollosa, 'Outline of the History of Ukiyoye,' pl. XVI. A comparison of this print, which dates from about 1810 or later, with the print described above (No. 120), produced some twenty to twenty-five years earlier, illustrates strikingly the change which had come over the art of Ukiyoyé in the interval. Popular taste had become rapidly coarser. The increasing love of display is seen in the temporary cherry-tree enclosures which have become vastly larger and more elaborate, no less than in the dresses of the women, with their wonderful intricacy of patterns. Toyokuni himself has lost the vigour of his drawing if not his skill in composition; his types are debased and of uniform regularity. At the same time the technique of the colour-printer is at its height.

Collection: Morrison.

TOYOKUNI AND PUPILS.

1. 'ROKKASEN;' THE SIX POETS. They are seated in a circular group. Each is drawn by a different hand. Beginning from the r. they are: Narihira, signed, *Kunimaru gwa;* Komachi, signed, *Kunisada gwa;* Sōjō Henjō, signed, *Kunitsugu gwa;* Kuronoshi, signed, *Toyokuni gwa;* Bunya no Yasuhidé, signed, *Kuniyasu gwa;* Kisen Hōshi, signed, *Kunimitsu gwa.* The artists' seals are attached to the signatures. Colours: Crimson, green, yellow, purple, gray, olive.

9 × 14½ in. (227 × 370).
Collection: Tuke.

2. DANJURO AND OTHER ACTORS, DRAWN IN OTSUYE STYLE: SURIMONO. A warrior with a bow and arrow showing a prostrate demon to a young man who comes up on horseback, and a woman carrying flowers. Behind sits a painter with his hand held to his forehead. Each figure is by a different hand, the first at the r. being signed *Toyokuni fudé*, the next *Takekadzu fudé*, the third *Takekiyo fudé*, the fourth *Kunisada gwa*, the last *Settan dzu.* Each artist has also put his seal. Monochrome enlivened with notes of yellow, green and brown.

7½ × 20¼ in. (190 × 514).
See note on the sketches by Otsu Matahei at the beginning of the catalogue.
Collection: Bacon.

TOYOKUNI AND KUNIMITSU.

Kunimitsu's other name was Ichiwōsai. He was a pupil of Toyokuni and illustrated books in Bunkwa period.

TRIPTYCH.

1. USHIWAKA FENCING BEFORE LADIES OF THE COURT. The scene is an open space among young pine-trees with Fuji on the horizon. At the r. a princess (imitating the King of the Tengus) sits surrounded by her ladies on a carpet under the trees, holding an open fan in her hand. In the centre the boy-hero leaps high in the air over the heads of two ladies. At the l. are three more ladies; all of these are fencing, like Ushiwaka, with flowering plum-boughs instead of swords. Blue, purple, pink and fawn are foiled by green and tawny yellow. The last sheet, l., is signed *Toyokuni gwa*, the other two *Kunimitsu gwa.* Publisher, *Izumiya Ichibei.*

Each sheet, 14⅞ × 9¾ in. (398 × 250).
Ushiwaka was the name borne by Yoshitsuné when a boy.
Collection: Tuke.

UTAGAWA TOYOMARU (worked about 1785–1815).

Toyomaru was known as Jutei; he was a fellow pupil, with Toyokuni, of Toyoharu, and also studied under Shunshō, using the signature Kusamura Shunrō.

1. THE ACTOR ICHIKAWA YEBIZO AND THE TEA-HOUSE KEEPER NANIWAYA OKITA. One of a set of three. Two heads; the actor's, striped with red, above that of the girl, who holds a fan. Brick-red and pink are the only colours. The verse on the fan is not legible. Names above. Signed, *Kusamura* (or *Mugura*), *Toyomaru gwa.*

12 × 8¾ in. (322 × 222).
The print dates from about 1790.
Collection: Morrison.

UTAGAWA KUNIMASA (d. 1810).

Kunimasa's personal name was Jinsuké; he signed also Ichijiusai. He came young to Yedo from Oshu province, and was apprenticed to a dyer; but having a passion for the theatre, he drew actors' portraits, and became a pupil of Toyokuni. His actor prints were very popular and were thought by some to be better than those of Toyokuni; but he was active only for a few years. In his later years he gave up painting, and made masks.

1. TWO ACTORS AS A MAN AND A WOMAN. Half-length figures, both dressed in white and (faded) purple. The man (acted by Sawamura Gennosuké) looks up at the woman, who carries a bundle of firewood on her head. Gray background. Signed, *Kunimasa gwa.*

15 × 10 in. (380 × 255).
Date, about 1796–7.
Collection: Morrison.

2. MATSUMOTO YONESABURO AS IZAYOI AND NAKAMURA DENKURO AS SOGA-NO-DANSABURO. The woman, a lady's maid, stands talking to the man who sits on the ground beside her l. Both hold in their hands the wooden instruments used for beating clothes. Dresses of (faded) blue, pink and purple; gray background. Names above. Signed, *Kunimasa gwa.* Publisher, *Tsuruya.*

15 × 10 in. (380 × 255).
This and the next probably belong to the same series of large heads, designed with the vigorous breadth initiated by Sharaku.
Collection: Morrison.

3. PORTRAIT OF ICHIKAWA DANJURO. Head and shoulders in profile looking l.; he is wearing big red-brown sleeves and armour, and his face is striped with orange-red. Yellow and green also show in the dress. The play in which this character appears is probably that called Shibaraku. Signed, *Kunimasa gwa.* Publisher, *Yamazen.*

15¼ × 10⅛ in. (389 × 258).
Collection: Morrison.

4. ACTOR AS YAMAUBA. Head and shoulders looking r. A white fillet binds the black hair which streams over the dress of gray and purple and the cape of oak-leaves. One hand shows. Signed, *Kunimasa gwa.* Publisher, *Yamazen.*

13⅝ × 9½ in. (347 × 243).
Purchased, 1910.

UTAGAWA KUNINAGA (d. before 1830).

Kuninaga also signed Ichiunsai; he illustrated books during Bunkwa, but was chiefly occupied in painting decorations for lanterns, etc., though well known for his *Uki-yé* prints. He died during Bunsei.

1. A PARTY ON THE VERANDAH OF A RIVERSIDE HOUSE. Part of a triptych. In the foreground a girl sits by a boiling kettle, with a letter on her lap, interrupted in her reading by a girl who comes up and points to the l. Behind, a young man's profile is seen, and the back of a boy who sits looking out on the river and its boats and wooded banks. Tones of red, yellow, green and gray. Signed, *Kuninaga gwa.* Publisher, *Izumiya Ichibei.*

14⅝ × 10 in. (372 × 255).
Collection: Hart.

2. FIREWORKS AT THE RIOGOKU BRIDGE: UKIYÉ. Starry night over the Sumida, with lanterns and many boats, from one of which a firework is being set off; at the l. is the great bridge, thronged with people. Red, yellow, blue, with black sky. On the r. margin is *Shimpan* (meaning 'just out'): *Ukiyé; Riogoku Yusuzumi no dzu* (Picture of the Cool of the Evening at Riogoku). *Utagawa Kuninaga gwa.* Publisher's address, *Shiba Shimmei Mayé* (opposite Shimmei Temple in Shiba). Publisher, *Izumiya Ichibei.*

10¼ × 15⅛ in. (260 × 385).
Collection: Morrison.

3. RAIKŌ AND THE DEMON SPIDER. Interior of a palace haunted by hobgoblins. In the foreground r. Watanabé no Tsuna and Kintoki are playing *gō*. The former with one hand seizes a boy goblin who has three eyes and protruding tongue, while with the other he holds up a lamp, disclosing the monstrous features of a demon face hovering above from a huge spider's web at the end of a dragon's body. In an interior room other apparitions are challenged by Sadamitsu and Yasumasa with lamps in their hands. On the verandah l. Raikō draws his sword to defend himself from the Demon Spider descending on his head; he has already lopped off one of its legs. Another warrior is seen on a further part of the verandah. A cold blue contrasts with yellow, pink and green. Signed, *Kuninaga gwa.* Publisher, *Izumiya Ichibei.*

Each sheet, 15 × 10 in. (380 × 255).

There are several versions of the legend of the Demon Spider, the most formidable of the many Ogres and Goblins from which Raikō—playing the part of Theseus in Greek story—rid the land by heroic enterprise. He and his followers were perpetually haunted by demon forms. The boy Kintoki, so favourite a subject of Utamaro's brush, is here seen grown up as one of Raikō's bravest lieutenants.

Collection: Tuke.

UTAGAWA KUNIYASU (b. 1794, d. 1832*).

A native of Yedo; he was known also as Ippōsai and Yasugorō. He was a pupil of Toyokuni, and first published colour-prints in Bunkwa (1804–1817); adopted for a time the name of Nishikawa Yasunobu, but resumed his old name.

1. PORTRAIT OF THE WRESTLER INAZUMA RAIGORO OF UNSHIU. He is standing on one foot and showing his muscles. He is nude, save for a purple apron and the rope belt called Yokozuna, only worn by the most distinguished champions of all. Name on yellow label l. Pink and blue sky. Signed, *Kuniyasu gwa.* Publisher, *Yeijudō.*

14¾ × 10 in. (377 × 255).

See note on the triptych by Shunyei, No. 35.

Collection: Morrison.

[2–4.] Three prints from a series of oblong sheets, all with conventional pink-edged cloud above, published by Yamahei.

2. VISITORS TO THE TENJIN SHRINE, KAMEIDO. A wistaria arbour bordering a lake, with a man and a boy on the Taiko or

* Or, according to other authorities, 1834.

'Drum' Bridge l., a man and woman by a cistern under a shed r. at which worshippers wash their hands, and a stone lantern in the middle, past which a woman and two children are walking. Blue, green and dull red are the principal colours. Signed, *Kuniyasu fudé.*

9⅞ by 14¾ in. (250 × 374).
Collection; Tuke.

3. UME YASHIKI; THE PLUM GARDEN. Two women seated on a broad bench, one of them composing a poem; a third woman walking near; flowering plum-trees behind a green fence in the background. Green, dull red, yellow and purple, foiled by light gray. Signed, *Kuniyasu fudé.*

9⅞ × 14¾ in. (250 × 374).
Collection: Tuke.

4. GATHERING MUSHROOMS. Under a pine-tree on a hill-side two women gather mushrooms; at the r. a man with a gourd of saké, about to drink, and a boy. Light and dark green; tones of red, purple, yellow. Signed, *Kuniyasu fudé.*

9⅞ × 14¾ in. (250 × 374).
Collection: Tuke.

5. SEGAWA KIKUNOJO AS A LADY IN A PLAY. A woman richly dressed in blue, red and purple, crouching among tall rushes by a river and holding up a round blue mirror. Gray background. Name of actor above. Signed, *Kuniyasu gwa.* Publisher, *Yamayō.*

14½ × 9¾ in. (370 × 248).
Collection: Morrison.

6. MATSUMOTO KOSHIRO AND IWAI HANSHIRO IN A THEATRICAL TABLEAU. Kōshirō as a man standing over a woman (Hanshirō) whom he is about to kill with his sword. Purple, brown Above, *Mitate Kiōgen,* 'Scene in a play.' Names of the actors l. Signed, *Kuniyasu gwa.* Publisher, *Yamaṣa.*

15¼ × 9⅞ in. (390 × 250).
Probably published late in Bunkwa period. Printed on paper which has been afterwards made into 'crape.' An early instance of a process which was popular in the latest period of Ukiyo-yé.
Collection: Morrison.

7. SEGAWA KIKUNOJO AND NAKAMURA SHIKWAN OF OSAKA. One of the same set as the last. A man (Shikwan) kneeling on one knee and holding a lantern, and a woman (Kikunojō) standing over

him unrolling a makimono. Purple, pink, blue and yellow in dresses. Names above and *Kudari*, 'Come down,' i.e. from the West (Kioto or Osaka). Signed, *Kuniyasu gwa.* Publisher, *Yamasa.*

15¼ × 9⅞ in. (390 × 250).
A 'crape' print.
Collection: Morrison.

8. PORTRAIT OF NATORI OF SUGATA YEBIYA. One of a set of Eight Views. She stands with hands raised, clasping a roll of paper and looking r., in dress of purple, crimson, pink and green. Behind her head is a makimono with a moonlit landscape entitled *Pine Grove in Miwo.* On a black label is the title of the series *Keisei Mitaté Hakkei* 'Eight Chosen Views of Courtesans.' Name of the girl below. Signed, *Ippōsai Kuniyasu gwa.* Publisher, *Tsutaya.*

14⅞ × 10¼ (378 × 261).
Collection: Hart.

9. PORTRAIT OF OI OF KADO YEBIYA. Walking l. attended by two kamuro. Cherry trees behind. Colours: blue, pink, yellow, purple, green. Verse illegible. Signed, *Kuniyasu fudé.*

15⅜ × 10 in. (390 × 255).
Collection: Hart.

UTAGAWA KUNIMARU (d. about 1830).

Pupil of Toyokuni; son of a Yedo pawnbroker; signed also Ichiyensai; he illustrated many books from 1808 onwards, and was noted for his skill in composing the light verse called *Haikai.*

1. YOSOOI OF MATSUBAYA AND HER SHINZO. Standing r., she turns her head to speak to the girl who kneels l. with an open book in her hand. Dresses of purple and red, with some green and yellow. Names above. Signed, *Kunimaru gwa.*

12⅜ × 8½ in. (313 × 215).
Collection: Hart.

2. SUMANOURA OF AKAZUTAYA; ONE OF A SET OF SIX TAMAGAWA. Dressed in purple, with red and green sash, she walks r., with her kamuro on the further side of her. Names of the courtesan and her two kamuro r. At the l. the title *Fūriu Roku Tamagawa.* Signed, *Ichiyensai Kunimaru fudé.* Publisher, *Marushō.*

14⅝ × 10⅛ in. (372 × 258).
Collection: Morrison.

UTAGAWA KUNINAO (worked about 1812–1840).

Pupil of Toyokuni; a popular and prolific book-illustrator, especially devoted to the works of the novelist Samba. After 1824 he tried to create a new style for himself in painting, but without great success.

HASHIRAKAKÉ.

1. HANAMURASAKI AND KONOITO OF TAMAYA. Two heads, one above the other; one hand of Konoito shows, holding a samisen. Both dressed in pink and green. Names above. Signed, *Kuninao fudé.*

24⅛ × 4⅞ in. (614 × 98).
About 1808–10.
Collection: Morrison.

UTAGAWA KUNITORA (worked about 1820).

Apparently a pupil of Toyokuni, but nothing seems known of his life.

[1–4.] Prints from a set of oblong sheets, illustrating outdoor scenes. Conventional pink cloud above. Publisher, *Yamakiu.*

1. CHINESE CHILDREN ROLLING A SNOWBALL. Five Chinese children rolling a huge snowball in a garden under a tree, by a red fence. Red, blue and green dresses. Signed, *Utagawa Kunitora gwa.*

9⅞ × 14⅝ in. (251 × 372).
Collection: Tuke.

2. AT THE TENJIN SHRINE. Scene in the precincts, with porch and wistaria bower r., *ichō* tree and guardian stone lion l.; three women and a servant going l.; two men r. wearing on their heads pieces of paper inscribed with the name of the god. Tones of green, blue, purple, pink and red. Signed, *Kunitora gwa.*

10¼ × 15⅛ in. (260 × 384).
Collection: Tuke.

3. THE PILGRIMAGE TO ISE. A party of two women and three men, with a coolie who has carried their boxes, on the sea shore. Dark blue, dark gray, red and green in the dresses. Seven bathers are disporting near the sacred rocks, over against which the red sun is rising. Signed, *Utagawa Kunitora gwa.*

9 × 14¾ in. (250 × 373).
Collection: Tuke.

4. CHILDREN FISHING. Seven children fishing on the green banks of a river. Two are in the water with a net and shallow basket; one sits angling from a willow-tree. Some are naked, others lightly clothed in red. Signed, *Utagawa Kunitora gwa.*

9⅞ × 14⅞ in. (250 × 378).
Collection: Tuke.

UTAGAWA YOSHIMARU (worked in the early nineteenth century).

Probably a pupil of Toyomaru.

1. INTERIOR OF A YEDO THEATRE: UKI-YE. Perspective picture of a crowded theatre during a performance. An actor holding an umbrella comes along the *hana-michi* or flower-path while a servant kneeling holds a candle up before him, as a simple substitute for limelight. Red, pink and yellow contrast with blue and green. At the r., *Shimpan Tōtō Sakaichō Oshibai no dzu*, Picture of the Grand Theatre of Sakai Street, Yedo. Signed, *Utagawa Yoshimaru gwa.* Publisher, *Nishimiya Shinroku, Honzaimokuchō Itchōme, Yedo.*

10¼ × 15 in. (260 × 382).
Cf. the similar scenes by Okumura Masanobu, No. 5 (p. 20), and by Toyokuni No 112 (p. 270).
Purchased 1910.

KATSUKAWA SHUNTO (worked at the end of the eighteenth century).

Pupil of Shunyei.

1. RIKIYA AND KONAMI. Two characters from the Chiushingura, Act II. Half length figures of the youth Rikiya, and the girl Konami holding up a dwarf pine in a small bowl. He is dressed in (faded) purple and black, she in green and red. Title, *Fūriu Yatsushi,* 'The Dandy à la mode; *Chiushingura, Act II.*' Signed, *Shuntō gwa.* Publisher, *Tawaraya.*

14⅞ × 9¾ in. (376 × 247).
Collection: Morrison.

KATSUKAWA SHUNTEI (b. 1770, d. 1820).

Yamaguchi Chōjūrō took the name of Shuntei as pupil of Shunyei; he illustrated books by Kiōden and Samba; was noted for his prints of battle-scenes, and later for prints of actors in the style of Toyokuni. According to tradition, he retired while still young, owing to ill-health, but seems to have continued to design illustrations to books.

1. WADA HEITA KILLING A BEAR UNDER MOUNT FUJI. Part of a triptych. Wada Heita, riding a black horse, plunges his spear, grasped in both hands, into the neck of a black bear; in the foreground two beaters gesticulate. Beyond, on lower ground, beaters are starting hares and archers shooting; farther off are tents and banners of Yoritomo's camp, and over all towers the peak of Fuji. Two shades of yellow, green, and red are the dominant colours. Title on label above, *Fuji on kari no dzu*, Picture of Noble Hunting under Fuji. Against the figure of Wada Heita is his name on a label. Signed, *Shuntei gwa.* Publisher, *Izumiya Ichibei.*

15 × 10 in. (380 × 255).

It was during this hunt of Yoritomo's that the Sōga brothers made their attack on Suketsune, their father's murderer. While the hunters, surrounding the district, were gradually driving their game to the centre, the bear suddenly appeared.

Collection: Morrison.

2. SCENE AT THE SIEGE OF AKASAKA CASTLE. A mounted warrior, Tokiwa Suruga no Kami, surrounded by retainers, in the foreground. Further off Onji Sakon makes a sally from the besieged castle and lays about him with a huge club. A stream runs in front of the castle wall. Background of hills. Crimson, blue, yellow and purple are set off by dull green and gray. Title on label, *Nankō Akasaka Rōjō no dzu*, 'Siege of Nankō (or Masashige) in Akasaka castle.' Signed, *Shuntei gwa.* Publisher, *Moriya Jirobei.* Seal date, *Snake* 4 (probably 1797).

15½ × 10¼ in. (387 × 260).

Kusonoki Masashige, b. 1294, d. 1336, is the type of heroic loyalty; famous for his defence of the imperial cause against the Hōjō and against Ashikaga Takeuji. He built the castle of Akasaka.

Purchased 1851.

3. ACTORS IN THE 'FOX DANCE.' Ichikawa Danzaburō as 'Genkurō' Kitsuné dancing in imitation of a fox and Onoyé Monzaburō as Shizuka Gozen holding a small drum, *tsuzumi.* Pink, purple and blue, with yellow ground shading into white. Names of characters above l. Signed, *Shuntei gwa.* Publisher, *Yamakichi.*

10⅝ × 7¼ in. (270 × 185).

Shizuka was concubine of Yoshitsuné. When Yoritomo had come to hate his brother, he sent men to kill him. Yoshitsuné fled to the mountains of Yoshino; and, forced to leave Shizuka behind, gave her into the charge of Tadanobu. Tadanobu was really a fox in man's disguise. Foxes are fabled to have the power of transforming themselves into human shape, when they have reached the age of a hundred years; and according to another tradition a fox assumed his form, in order to get back from Shizuka the drum which Yoshitsuné had given her, and which was made of fox's skin.

Collection: Tuke.

4. CHAMPIONS WRESTLING. Otowayama Mineyemon and Asashi Hatsugorō, two famous champions of their day, wrestling. The former is trying to throw the latter. They are naked except for their loin-cloths. Blue background. Names r. and l. Signed, *Shuntei gwa.* Publisher, *Yamachō.*

13¾ × 9¼ in. (348 × 235).
Collection: Morrison.

5. EGARA HEIDA KILLING THE UWABAMI. The hero is stabbing with his sword the giant serpent which has twisted round him, breathing fire and causing a terrible storm to descend. The name *Egara Heida* is on a label l. Signed, *Shuntei gwa.* Publisher, *Yamasa.*

Ink-proof. 15¼ × 10⅝ in. (390 × 270).
Collection: Morrison.

6. KINTOKI AND THE MONSTROUS CARP. The boy Kintoki wrestling with a giant carp which is leaping up a plunging torrent. The red of Kintoki's body and the yellow in the carp's scales are the only colour. Signed, *Shuntei gwa.* Publisher, *Yamaguchi Tōbei.*

12½ × 8⅞ in. (316 × 226).
According to legend Kintoki killed a huge carp which caught and devoured human beings.
Purchased 1908.

7. ASHIKAGA NAOYOSHI FORDING THE KAWANAKAJIMA. Naoyoshi sits on horseback in the stream, his drawn sword in his hand, and scowls at an enemy who has ridden up to the river bank l. and threatens him. Each has crimson and green armour, and purple horse-trappings. Above is the name *Ashikaga Tadayoshi.* Signed, *Katsu Shuntei gwa.* Publisher, *Izumiya Ichibei.*

15⅛ × 10 in. (385 × 253).
Naoyoshi, sometimes called Tadayoshi, was the younger brother of the famous Takauji, founder of the Ashikaga line of Shōguns. He planned Takauji's campaigns in the revolt against the Emperor Gōdaigō; but afterwards the brothers became enemies. During the last fight of Masashigé on the Minato river, Naoyoshi was nearly taken prisoner.
Collection: Morrison.

8. GIRLS AT ENOSHIMA. Part of a triptych. The beach at low tide, with the cliffs and the trees of the island l. In the foreground two girls with a smaller sister, and two boys wrestling. On a hut is a flag

marked *Watashi*, 'Ferry.' Pink, green and purple dresses. Yellow booths under the cliffs. Signed, *Shuntei dzu.* Publisher, *Yeijudō.*

15⅛ × 10 in. (385 × 255).
Date, about 1807.
Collection: Hart.

TRIPTYCHS.

9. THE EEL-SHOP. Interior of a large eating-house. At the r. a man is cutting up eels on a table, and a girl is filling baskets with them. At the l. a woman is roasting slices on bamboo skewers, fanning the fire of the charcoal brazier with a fan. Girls pass to and fro with dishes, saké-kettles, etc., and at the back groups of guests are eating. On a tall lantern in the foreground is *Okabayaki*, Roast Eel, Yedo style. Green and blue, red and purple, are foiled by pale pink and yellow. Signed, *Shuntei gwa.* Publisher, *Yamajiu.* Dated *Hare* 4 (1807).

Each sheet, 14¾ × 10 in. (375 × 253).
Collection: Tuke.

10. ACTORS IN A TABLEAU. A tableau from a play of revenge. In the centre two men with swords, one crouching, the other standing over him about to slay. At the r. a woman stretching out her hand with an eager gesture, and behind her two men, one with a drawn sword, the other grasping the red trunk of a felled pine. At the l. a fat man sits on a rock, sword in hand, and behind him is a youth thrusting back a woman with his hand. The scene is the sea-shore on the coast of Kamakura, opposite the little green island of Enoshima, with Fuji rising beyond the bay. Pink and red, pale blue and purple in the dresses. Title, *Yakusha Mitate Kataki-uchi*, Actors' tableau of Slaying in Revenge. Signed, *Shuntei gwa.* Publisher, *Izumiya Ichibei.* Seal date, *Dragon* 4 (1808).

Each sheet, 15⅛ × 10 in. (385 × 253).
The impression has been slightly darkened by exposure to smoke.
Collection: Tuke.

KATSUKAWA SHUNSEN (d. after 1830).

Originally a pupil of Tsutsumi Tōrin, afterwards of Shunyei. Shunsen was better known for his book-illustrations, which were extremely popular in Bunkwa period, than for his colour-prints. About 1820 he changed his name to Shunkō. After 1823 he gave up painting and from 1830 devoted himself to the decoration of pottery.

1. GIRLS WRITING VERSES FOR THE TANABATA FESTIVAL. One of a set of Beauties at the Five Festivals. A girl at a table writing on

a *tanzaku*, and another girl kneeling and rubbing ink on a slab; at the l. a child with a bundle of *tanzaku* on a string. Dark and light red, yellow and purple. Title l., *Bijin Go-sekku*, and *Seventh Month*. Signed, *Shunsen gwa*. Publisher, *Yamasa*. Dated *Tiger* 6 (1806).

13½ × by 9¼ in. (342 × 235).
See note on Harunobu, No. 30 (p. 41).
Collection: Bacon.

2. A BEAUTY OF THE YOSHIWARA; ONE OF EIGHT VIEWS OF YEDO. Part of a triptych. A courtesan walking in a richly-patterned dress of red, green, black and purple, holding a roll of paper in one hand. A conventional cloud divides her from the background, which is a scene of the parade of courtesans in the Yoshiwara. Title, *One of the Eight Views of Yedo; Scene in Yoshiwara. Set of three.* Signed, *Shunsen gwa.* Publisher, *Izumiya Ichibei.*

15¼ × 10¼ in. (390 × 260).
Collection: Hart.

[3–7.] SURIMONO.

3. SUNRISE AT ISE, ON THE COAST OF FUTAMI. A party arriving on the shore as the crimson sun rises between the Isé rocks. A man is pointing out the rocks to the woman beside him; another woman is emerging from a *kago* and a coolie is tying her sandal, while another coolie, with yellow boxes on his shoulder, looks on. Dresses of purple, with some green, blue and red. Boys are bathing near the rocks. Signed, *Kashōsai Shunsen gwa.* Seal, *Shun.* Publisher, *Izumiya Ichibei.*

10⅛ × 15 in. (257 × 382).
See note on the next number.
Collection: Hart.

4. SUNRISE AT THE ROCKS OF ISE. A lady on horseback, with two children in paniers, riding on the seashore and looking at the sun rising out of the water between the two rocks. Two coolies accompany the party. Purple, pink, and yellow, with a little green. Verse by *Seishitei Iwomori. O fair spring sunrise by Isé shrine, the shrine of the Father of our land, by whose gracious guardianship we dwell in peace, a happy people! Would you know the heart of our happiness? Behold the tender love of the mother for the child.* Signed, *Kashōsai Shunsen gwa.* Publisher, *Izumiya Ichibei.*

7⅜ × 9¾ in. (187 × 248).
The two pillar-like rocks at Isé, bound together with a rope, form a gateway for the rising sun. They are held most sacred; and to be present when the sun rises between them is a kind of religious observance, which confers a blessing.
Collection: Hart.

5. A LATE SNOWFALL. The shores of a bay, probably the bay of Shinagawa. Two women, followed by a porter, all carrying snow-covered umbrellas, come from the r. to meet two men, one with an umbrella, the other in yellow straw cloak and wide hat. Purple and green dresses, with a little red. Behind the men is a cart embedded in snow, by a stone wall; and snow covers the vessels at anchor in the bay. Verse by *Sansuido Kōshi. Though the days of spring are come, the heavy heaps of snow prevent the ox-cart from moving.* Signed, *Kashōshai Shunsen gwa.* Publisher, *Izumiya Ichibei.*

7⅜ × 9¾ in. (187 × 248).
Collection: Hart.

6. CHILDREN WITH AN OX FORDING A RIVER. Three farmer's children, lightly dressed in red, with green baskets full of leaves on their backs, are crossing a river with an ox. One is on the ox's back, another pulls him by the rope-bridle, the third marches beside. A willow droops its branches on the bank r. Verse by *Kumaya Mayeda. Trailing willow branches brush the back of the ox, and in the leaves the wind blows his flute.* Signed, *Kashōsai Shunsen gwa.* Publisher, *Izumiya Ichibei.*

7⅜ × 8¾ in. (187 × 248).
Collection: Hart.

7. WOMEN CROSSING A RIVER ON A RAFT. Three women, probably a daimio's servants, on a raft in a river. Two are in purple, the third in green. One is punting the raft, the other two warm themselves at a fire burning upon it. A willow on the bank r. Verse by *Uguisutei Seion. How beautiful is the river bank at the landing place of our lord's domain! The willow's green reflection is green like a sash of cloud.* Signed, *Kashōsai Shunsen gwa.*

7⅜ × 9¾ in. (187 × 248).
Collection: Hart.

8. THE COTTON-BLEACHERS AND THE GAMBOLLING CHILD. On the grassy bank of a river, with bushes of *hagi* growing by the water, a woman in a green dress is beating a roll of cotton cloth to make it smooth and shining. Another woman, in purple, brings more rolls of linen in her arms. At the l. a child in red and white coat gambols. Signed, *Kashōsai Shunsen gwa.* Publisher, *Iwatoya.*

9⅞ × 14¾ in. (250 × 374).
The subject of women beating cloth is usually connected with the mournful murmur of pines, and is one of the Six Tamagawa series. See No. 45 of Harunobu.
Collection: Tuke.

9. THE TORTOISE IN THE IRIS-GARDEN. Two women and a small boy on a wooden garden-bridge looking down and laughing at a tortoise among the purple irises below. Dresses of purple, green and red. Signed, *Kashōsai Shunsen gwa.* Publisher, *Sanoki.*

9⅞ × 14¾ in. (250 × 374).
Collection: Tuke.

10. CHINESE CHILDREN WITH FLOWER-CART. Two Chinese children pulling, and another pushing, a wheeled stand on which is a tall brown basket of red flowers. They are dressed in red and gray, with blue trousers. Pine-tree and fence r. Signed, *Kashōsai Shunsen gwa.* Publisher, *Iwatoya.*

9⅞ × 14¾ in .(250 × 374).
This is a children's version of the processions which take place on the festival day of each particular shrine, and in which a flower-cart of great size is drawn by oxen.
Collection: Tuke.

11. PICKING IRIS. Two women and a boy on the zig-zag yellow plank bridge over the blue water of an iris-garden. The boy is lying down on his face to pluck at an iris. Dark green, purple and red in dresses. An ornamental stone lantern on a slope of lawn r. Signed, *Kashōsai Shunsen gwa.*

9⅞ × 14¾ in. (250 × 374).
Collection: Tuke.

12. FIREWOOD-SELLERS WALKING TO TOWN. Four women, one old, the others young, and a man, carrying faggots on their backs in the rain along the shores of a bay. Yellow and shades of green, foiled by red and purple. Signed, *Kashōsai Shunsen gwa.*

10⅜ × 15½ in. (238 × 346).
Collection: Tuke.

13. CHILDREN DANCING BY A WELL. Two young girls in red and purple dancing round a well on a green bank edged with red pinks and lespedeza flowers. Signed, *Kashōsai Shunsen gwa.* Publisher, *Izumiya Ichibei.*

9⅜ × 13⅜ in. (238 × 346).
Collection: Morrison.

14. AWABI FISHERS. Three women, naked except for a short red skirt, on green grassy slopes above the rocks of the sea-shore. One, sitting

by a huge red basket r., holds one of the shell-fish in her hand. The red sun's rim just shows above the sea. Signed, *Shunkō gwa.* Publisher, *Wakasaya.*

9 × 13⅝ in. (228 × 345).
The signature Shunkō was adopted by Shunsen in later life. The characters are identical with the signature of Shunko I., but different from that of Shunko II.
Collection: Morrison.

15. GEISHA IN A BARGE ON THE SUMIDA RIVER: LONG SURIMONO. A party of geisha sitting in the covered forepart of a great barge, which is passing from the r. down the stream. They are playing 'ken' to the tune of the samisen. A dwarf pine is in a bowl on a stand in the prow; and above is the name of the barge *Komazawamaru.* Small boats appear at the l. Yellow, red and purple have faded in tone, the dark green remains. Signed, *Kashōsai Shunsen gwa.* Publisher, *Masusho, Shiba.*

Imp., 7¾ × 20⅞ in. (195 × 530).
Collection: Tuke.

[16–19.] KAKEMONO-YÉ.

16. OIRAN PARADING. She is walking to the l. The storm-dragon is pictured on her black dress, under which shows an inner dress of red and white; her sash is brown and green. Signed, *Katsukawa Shunsen gwa.* Seal, *Shun.*

29½ × 9¾ in. (150 × 250).
Collection: Morrison.

17. OIRAN PARADING. She moves l. with head turned r., in a peacock-feather dress. Reds and warm browns are foiled by green and violet. Signed, *Katsukawa Shunsen gwa.* Seal, *Shun.*

29⅝ × 9⅞ in. (755 × 251).
Probably of the same series as the last. Date, about 1807.
Collection: Morrison.

18. OIRAN PARADING. She is advancing from the r. Purple, green and gray blue in the elaborate pattern of the dress are relieved by red and yellow. Signed, *Kashosai Shunsen gwa.* Seal, *Shun.*

29⅜ × 9¾ in. (748 × 250).
Collection: Morrison.

19. OIRAN PARADING. She is walking toward the r. On her red outer dress is a pattern of black carp and green bamboo: large sash of black and yellow. Signed, *Katsukawa Shunsen gwa.*

29⅛ × 9¾ in. (740 × 250).
Collection: Morrison.

[20–21.] TRIPTYCHS.

20. THREE ACTORS IN A PLAY. At the r. stands Bandō Mitsugorō as Watanabe no Tsuna holding a kakemono on which is the painting of a horse; in the centre Ichikawa Omeizō as Somano Yoshikado, kneeling on one knee, holds the end of the painting in his hand, and an amulet in a bag between his teeth. At the l. Iwai Hanshirō as Koyuki, apparently a geisha, stands near a bridge. Willow branches hang down from above. Colours: green, brown, and (faded) red, blue, purple. Names of actors and characters above. Signed, *Katsukawa Shunsen gwa. Set of three.*

Each, 14⅛ × 9½ in. (358 × 242).
Watanabe no Tsuna was a retainer of the famous Raikō, slayer of the Shiuten Dōji, and himself renowned for his encounter with a demon, whose arm he lopped off with his sword. Yoshikado is a theatre-name for Masakado, the rebel chieftain of the tenth century, whom legend credits with the power of creating forms of phantom warriors exactly resembling himself, and by this means evading the attacks of his enemies.
In this print the costumes are not those of old heroic times; and probably it is a dance rather than a play that is represented.
Collection: Tuke.

21. THREE ACTORS IN CHINESE DRESS. Onoyé Gachō r. as a chamberlain holding a state umbrella over a princess who is playing the flute (played by Segawa Rogio, in the centre); at the l. stands Sawamura Shozan as another chamberlain holding a fan. Brown, green, and yellow predominate. Names of the actors on the several sheets. Signed, *Shunsen gwa.* Publisher, *Yamaishi.*

Each, 14⅛ × 9½ in. (357 × 240).
The names of the actors here given are their pen-names, not their usual stage names.
Collection: Tuke.

KIKUKAWA YEIZAN (worked about 1800–1830).

Yeizan was the son of an artificial flower-maker called Yeini, who painted in the Kano style. He studied under his father, but was influenced by Hokusai. He made theatrical prints at the beginning of the century, but soon turned his attention to prints of *Bijin-gwa.* Utamaro's death left

him a free field, and his portraits of popular beauties had great vogue. He was a close friend of Toyokuni.

1. GEISHA PLAYING 'KITSUNE KEN'; PART OF A TRIPTYCH. A geisha in a dress of apple-green over purple and pink making the sign for 'fox' with her raised hands. On the paper screen behind are seen the shadows of dancers in the next room. Title, *Fūriu sakeno tawamure: san bijin*, 'Manners of the day; Convivial merriment. Three Beauties.' Signed, *Yeizan fudé*. Seal, *Kiku*. Seal date, *Dog* 8 [1802].

15¼ × 10½ in. (390 × 267).
Collection: Morrison.

2. GIRL WITH A HAWK. A girl dressed in violet, rose-red and gray holding a goshawk on the l. wrist. Half-length. Title, *Fūriu Kobushi no Seicho*, 'Correct fashion of holding the bird on the fist.' Signed, *Kikukawa Yeizan fudé*. Publisher, *Yamasa*.

15½ × 10⅜ in. (393 × 265).
Collection: Tuke.

3. BEAUTIES OF THE FIVE FESTIVALS; MAY. Half-length figure of a woman with a boy in her arms, the boy holding a paper carp hanging from a rod. The head of a young girl also appears. Pink, purple and olive-green in the dresses. Title of series, *Bijin Gosekku*. Signed, *Kikukawa Yeizan fudé*. Publisher, *Yamada*.

13½ × 9 in. (342 × 230).
The child's head is bound with iris-leaf, supposed, if worn on the day of the Boys' Festival, to keep off headaches for the year.
Collection: Morrison.

4. PORTRAIT OF SHINOWARA OF TSURUYA. Half-length figures of the courtesan and a companion, over whose shoulder she looks at a letter which the other is reading. Pink, green and purple dresses. Title on label, *Seirō mei kwa awase*, 'Rival Famous Flowers of the Green Houses.' Signed, *Yeizan fudé*. Name of the girl above. Publisher, *Kawagen*.

14⅛ × 9⅛ in. (360 × 233).
Collection: Hart.

5. A WOMAN STARCHING CLOTH. One of a set of 'Fair Housewives of the Day.' A woman dressed in black over pink stretching with both hands a long piece of blue and white cloth hung up to dry A

yellow wooden pail is on the ground behind her. Title of series, *Fūriu Settai Bijin.* Signed, *Kikukawa Yeizan fudė.* Publisher, *Tsuruya.*

14½ × 9½ in. (368 × 242).
Purchased 1860.

6. GIRLS IMITATING A DAIMIO'S PROCESSION. Part of a large composition. Two girls in (faded) blue and gray carrying red coffers slung on poles over their shoulders, followed by another girl in black bearing a spear. Tawny yellow ground. Castle wall and lake behind. Title, *Fūriu Bijin Gioretsu.* 'Procession of Beauties.' Signed, *Kikukawa Yeizan fudė.* Publisher, *Yamasa.* Seal date, *Hare* 11 (1807).

14¾ × 10⅞ in. (375 × 250).
Collection: Hart.

7. GEISHA AND MAID. A geisha and her maid walking r., the latter carrying a lantern. Dresses of green, rose, purple and black. Title of series, *Tōsei Imayo Bijin Hana Awase,* 'Set of Beauties of the Fashion of the Hour.' Signed, *Kikukawa Yeizan fudė.* Publisher, *Yezakiya.* Seal date, *Dragon* 9 (1808).

14⅞ × 10 in. (377 × 254).
Collection: Hart.

8. HANAMURASAKI OF TAMAYA. She is walking l. in a dress with carp and waterfall pattern. Brown and green fence, lamp-post, and pink-flowering cherry-tree behind. Names of the courtesan and her two kamuro l. Signed, *Kikukawa Yeizan fudė.* Publisher, *Yezakiya.* Seal date, *Snake* 8 [1809].

14¾ × 9¾ in. (374 × 250).
Purchased 1860.

9. TAGASODE OF TAMAYA; ONE OF A SET OF 'SEVEN WORTHIES.' She is seated, with a *koto* beside her; hand to chin, holding a roll of paper. Dress of light red and blueish green with pattern of wild geese. Above, in a roundel, a sage with a book in a bamboo grove; a monochrome in Chinese style. Title on a three-fold panel, white on black, *Hichi-ken-jin,* and the name of the courtesan. Signed, *Kikukawa Yeizan fudė.* Publisher, *Izutsuya.*

14⅝ × 9½ in. (372 × 240).
Hichi-ken-jin means 'Seven Worthies,' but is also the name of a street in the Yoshiwara. The Seven Worthies of the Bamboo Grove, a coterie of famous Chinese poets, are a favourite subject of classic art.
Collection: Hart.

10. HITOMOTO OF DAIMONJUYA; ONE OF THE SAME SET AS THE LAST. With hair unbound she sits holding a napkin used in the tea-ceremony for wiping the lip of the cup. Pale pink, light red, bluish-green and black dress. Beside her are the implements of the ceremony, tea-canister, spoon, and ladle for pouring water on the tea in the cups; no tea-pot being used. Above is the title, name of the girl, and sage in a roundel. Signed, *Kikumaro Yeizan fudé.* Publisher, *Izutsuya.*

15⅜ × 10¼ in. (390 × 260).
For the Tea-Ceremony, see note on Kiyohiro, No. 8 (p. 12).
Collection: Morrison.

11. HANAMURASAKI OF TAMAYA. She sits on the ground with a *koto* beside her in a dress of variegated colours, shades of red, green, and yellow predominating; her hair is unbound and she holds a tress of it in her fingers. Name above. Signed, *Kikukawa Yeizan.* Publisher, *Yamashō.*

15⅛ × 10¼ in. (384 × 260).
Collection: Tuke.

12. TACHIBANA OF TSURUYA; ONE OF A SET OF BEAUTIES. She moves l., with head looking over her shoulder r., dressed in violet and pink with bronze-green sash. Cherry branches above. Name r. Title of series on yellow label, *Fūriu Bijin Soroi,* 'A Harmony of Fashionable Beauties.' Signed, *Yeizan fudé.* Publisher, *Yamaguchi Tōbei.*

15½ × 10½ in. (395 × 267).
Collection: Hart.

13. SHIGE-OKA OF OKAMOTOYA; ONE OF THE SAME SET AS THE LAST. She is walking r. dressed in black and white over blue and mauve, with large-patterned pink sash. White cherry-blossom on pink sky. Name r., title l. Signed, *Yeizan fudé.* Publisher, *Yamaguchi Tōbei.*

15¼ × 10½ in. (388 × 267).
Collection: Hart.

14. TSUKASA OF OGIYA. In a gorgeous New Year dress, richly patterned on green, red-brown, pink, purple, yellow and black, she moves l., with face turned r. Her kamuro stands beside her, half-hidden. New Year pine and bamboo r. Signed, *Yeizan fudé.* Names l., and *Seirō*

matsu-no-uchi, 'Within the Pine at the Green Houses.' Publisher, *Matsugen.*

15 × 10 in. (380 × 255).
Collection: Hart.

15. GIRL WALKING IN SNOW. A girl in black over two shades of blue walking in snow with a dark-blue and yellow umbrella. Bamboo and pine show l. Title, *Fūrin Bijin Matsu-no-uchi*, 'Fashionable Beauties Within the Pine.' Signed, *Yeizan fudé.* Publisher, *Izumiya Ichibei.*

15⅛ × 10¼ in. (385 × 261).
'Within the Pine' refers to the fifteen days of the New Year Festival, when pines are used as decorations.
Collection: Bacon.

16. A GIRL COMPOSING A POEM; ONE OF A SET OF THREE. A girl seated, paper and writing-brush in hand, meditating a poem under cherry-boughs. Pale pinks, olive and green in dress. Title of set, *Bijin waka san-jin*, 'Three young beauties'; another meaning is 'Three Famous Poets of Japan.' Signed, *Yeizan fudé.* Poem by Hitomaro, *I muse upon a boat which appears and disappears among the isles in the misty morning light, in the bay of Akashi.* Publisher, *Marubun.*

14¼ × 9¼ in. (360 × 235).
Collection: Hart.

17. GIRL READING ON A GARDEN BENCH. A girl sitting on a green bench, on which lies the letter she is reading; in one hand she holds a long pipe. She is dressed in greenish-gray over red. Above is a lantern which, when lit, turns round with the heat; in it are figures of the Bon-odori dance. Title of series on yellow label, *Tōsei Bijin Soroi*, 'A Harmony of Beauties of the Hour.' Signed, *Kikukawa Yeizan fudé.* Publisher, *Kawaguchi.* Seal, *Nishinomiya.*

14⅛ × 9⅜ in. (360 × 240).
Collection: Hart.

18. A GIRL TYING HER OBI. A girl in brown dress, with a roll of paper in her mouth, tying her black *obi.* Title of series on yellow label, *Fūriu Onna Rokkasen*, 'Popular Six Women Poets.' At the l. are two cards from a set of the *Hiakunin Isshu*, with a portrait of the seventh-century poetess Akasomé Yemon, and her poem *I waited, waited all the*

night without sleep, watching till the moon sank. Signed, *Yeizan fudé.* Seal, *Hana.* Publisher, *Yezakiya.*

14¾ × 10 in. (375 × 255).

The cards shown in this print are used in the game called *Uta Karuta.* Sometimes there are two packs, each card of one pack having the first part of a poem from the classical anthology called the Hiakunin Isshiu or Hundred Odes, with a portrait of the poet, and the corresponding card in the other pack having the second part. Sometimes there is only one pack, in which case one of the players reads out the first part of a poem, and the object of the rest is to seize from the cards spread out on the floor the card which completes the poem. If two packs are used, the poem is read out from the first pack. As the verse is very difficult, the game is not too easy. The game has been revived recently.

Collection: Hart.

19. A GIRL ABOUT TO TIE HER OBI. One of a set of the Five Festivals. Whole-length figure of a geisha in black turned r., face looking over r. shoulder; both hands holding the long dull-red and green *obi.* Title of series on yellow label, *Tōsei Kusudama Gosekku.* Hanging decorations (called 'Kusudama') l. Poem, *On spring mornings the hunters who rely on the mist* (*Kasumi* means both 'fowler's hat' and 'haze') *listen for the cry of the pheasant.* Signed, *Kikukawa Yeizan fudé.* Publisher, *Igaya.*

15 × 10¼ in. (382 × 260).
Collection: Hart.

20. HANAZUMA OF OGIYA. Walking r. accompanied by two attendants, Kaoru and Nioi. Blue Dragon on black sash; red and purple in the dress have faded. Names above. Signed, *Kikukawa Yeizan fudé.* Publisher, *Kwagen.*

14¼ × 9¾ in. (363 × 247).
Collection: Morrison.

21. MOTHER AND CHILD PLAYING. One of a set. A small boy, dressed in warm yellow and green, is dancing; his mother, standing behind in purple with black sash, looks down on him. Title on label, *Fūriu Bijin Kodakara Asobi,* 'Amusements of Beauty's Darling Children.' Signed, *Yeizan fudé.* Publisher, *Izumiya Ichibei.*

14½ × 10 in. (370 × 253).
Collection: Morrison.

22. A GEISHA ABOUT TO CHANGE HER DRESS. One of a set of Eight Views. A girl about to take off her day attire—she is in violet and shades of blue—and put on her evening dress. A box, wrapped

in a blue cloth, and a lantern are in the background. Above, framed in cherry-blossom, is a view of Asakusa Temple. Title on red label *Mitate Hakkei; Asakusa no Bansho,* 'Chosen Eight Views: Evening Bell from Asakusa Temple.' Signed, *Yeizan fudé.* Publisher, *Izumiya Ichibei.*

15 × 10¼ in. (380 × 260).
Collection: Hart.

23. HANAOGI OF OGIYA. One of a set of Twelve Hours of the Green Houses. Hanaōgi walking towards the l. between her two attendants, Yoshino and Tatsuta. They are dressed in brown and purple, over pink and green. Title on a label under a clock, *Seirō jūni toki,* and below, *Hour of the Monkey,* i.e., 3–5 p.m. Names above. Signed, *Kiku Yeizan fudé.* Publisher, *Yezakiya.*

15¼ × 10¼ in. (390 × 260).
Collection: Hart.

24. HITOMOTO OF DAIMONJIYA. Dressed in shades of pink, she stands before a tall lantern, tying her green *obi.* Above, within the character *kiku,* chrysanthemum, the artist's seal, is a moon-and-willow picture. Below, *New Yoshiwara, a temporary home,* and the girl's name. Signed, *Yeizan fudé.* Publisher, *Iwatoya.*

15 × 10 in. (382 × 255).
The Yoshiwara was called New, merely to distinguish it from the old province of that name.
Collection: Hart.

25. HANAZOME OF OGIYA; ONE OF A SET OF THE SIX TAMAGAWA. Dressed in blue, black and pink, she stands reading a letter, held in both hands; her kamuro is beside her. In the background, a stream and implements for beating clothes on the green bank. Title on label *Seirō Roku Tamagawa.* Poem, *The murmur of the wind-stirred pines invades the heart with loneliness, where they beat the clothes in Tamagawa village.* Signed, *Kikukawa Yeizan fudé,* Publisher, *Yamahei.*

15¼ × 10 in. (387 × 255).
Collection: Hart.

26. A GIRL HANGING CLOTHES OVER A SCREEN. One of a set of Beauties. A girl in rose-red and green, with a roll of paper between her lips, hanging a black dress over a screen. Title, *Fūriu Bijin Awasé.* Signed, *Kikukawa Yeizan fudé.* Publisher, *Yamasa.*

15 × 10¼ in. (380 × 260).
Collection: Hart.

27. A GIRL READING A LETTER FROM A WRESTLER. In dress of light yellow, with black sash, she stands reading a long pink scroll. Above is a book of *jōruri*, open at the frontispiece, which is the portrait of an actor as a famous wrestler, *Shirafuji Genta*. The love of the wrestler for Oshun is the subject of the book. Title, *Adakurabé Ukiyo-yé Sugata*, 'Rival charms of Ukiyoyé figures.' Signed, *Yeizan fudé*. Publisher, *Yamashō*.

15 × 10¼ in. (380 × 260).
Collection: Hart.

28. PORTRAIT OF A GEISHA. In yellow-green dress, with blue sash, she stands near a black corded chest, holding a roll of paper under her chin. Title on label placed across a piece of blue cloth with a pattern of double fans, *Fūriu Kaiyemon Shin Katazome*, 'Elegant New Pattern of Dyeing.' Poem, *Pile up your moods of blitheness, like light fan laid on light fan*. Signed, *Yeizan fudé*. Publisher, *Izumiya Ichibei*.

14½ × 9¾ in. (370 × 250).
Collection: Hart.

29. LANDSCAPE; WASHING CLOTHES. A woman washing clothes in a stream which flows down through pale green sloping fields; a girl with a baby on her back comes to fetch water in a kettle. A thatched cottage, with a pine and red maple, r. Purple and pink dresses. Red cloud above. Signed, *Yeizan fudé*.

10⅜ × 15⅛ in. (263 × 385).
Collection: Tuke.

30. LANDSCAPE; A SUDDEN SHOWER. The bank of a river with willow r. Two women under an umbrella followed by a boy coming against the wind from the r. A man in front of them is running. A peasant putting an empty rice-bale over his head runs the other way. They carry their sandals, which spoil in the rain. A sharp shower falling. Red cloud above. Purple blue, red and green in dresses. Signed, *Yeizan fudé*.

10⅜ × 15⅛ in. (263 × 385).
Collection: Tuke.

HASHIRAKAKÉ.

31. FALCON AND PINE. A falcon on a red pine bough, in profile turned r.; red sun above. Signed *Yeizan fudé*. Publisher, *Izutsuya*.

23 × 4 in. (586 × 100).
Collection: Morrison.

[32–35.] KAKEMONO-YÉ.

32. GEISHA WITH UMBRELLA. A geisha in a purple dress walking l., holding a half-closed black and yellow umbrella. She has a white cloth over her head, with the end of it held between her teeth. Signed, *Kikukawa Yeizan fudé.*

29 × 9¾ in. (740 × 247).
Collection: Morrison.

33. MUSUME GOING TO A MUSIC-LESSON. Dressed in mauve, blue-lined, over red, she is walking l., with music in a wrapper under her arm, and holding up her skirt. Signed, *Kikukawa Yeizan fudé.*

28½ × 9¾ in. (725 × 247).
Collection: Morrison.

34. FALCON AND PINE. A falcon on a pine branch, with head turned l. The blue pine foliage is dark against the crimson sun. Signed, *Kikukawa Yeizan fudé.*

28½ × 9¾ in. (725 × 247).

35. TIGER AND BAMBOO. A tiger appearing from behind a bamboo stem, with one paw raised. Signed, *Kikukawa Yeizan fudé.*

28¾ × 9¾ in. (730 × 248).

[36–37.] TRIPTYCHS.

36. A FLOWER EXCURSION. Under blossoming cherry-trees a young noble l. holds a *tanzaku*, on which he is about to write a poem; a boy holds his ink-slab for him. Two girls kneel before the young man, two others stand together in the centre, and a group of three stand r. Purple and rose have faded in the dresses, leaving black and green dominant. Title on label, *Fūriu Hanami Sugataya-yé.* 'Picture of Fashionable Flower-Viewing Excursion.' Signed, *Kikukawa Yeizan fudé.*

Each sheet 14 × 9¾ in. (355 × 250).
Collection: Tuke.

37. THE DREAM OF ROSEI. At the r. Rosei sleeps on a couch. His dream is represented on a rosy cloud which fills the rest of the print. In one part he is in a boat on Shinagawa Bay, arriving at the shore; in another he is in the main street of the Yoshiwara, under the blossoming cherries, led by the hand by the two kamuro of a courtesan. At the l. he

is supping among geisha on a balcony; at the r. he listens to a concert of girl musicians. On a red label r. is the title, *Rosei Kantan issui noyume*, 'Rosei's dream before supper at Kantan.' On a label l. is the signature *Kikukawa Yeizan fudé*. Publisher, *Yamakichi*.

Each sheet 14¼ × 10 in. (362 × 255).
For the subject see note on Utamaro, No. 42 (p. 193).
Purchased 1909.

FIVE-SHEET PRINT.

38. GEISHA IN FERRY-BOATS. Two pleasure-boats on a river. Each is being poled along by a man standing on the gunwale, and both are moving to the l. and almost touching. In the boat at the r. is a lady in a norimon, with eight women, and in the stern a young man; in the other boat are seven women. Some of the women, in both boats, carry spears, corded boxes slung on poles, etc. The green river bank appears r. Pink, purple, brown and green are the dominant colours. Signed, *Kikukawa Yeizan fudé*. Publisher, *Izumiya Ichibei*.

Each sheet 14⅜ × 9⅝ in. (365 × 245).
Collection: Morrison.

KATSUSHIKA HOKUSAI (b. 1760, d. 1849).

The most various, prolific, and powerful master of Ukiyo-yé was born in Yedo, the son of a mirror-maker called Nakajima Isé. As a boy he cut blocks for woodcuts, but in 1777 he began to design prints himself, became a pupil of Shunshō, and took the name of Katsukawa Shunrō. Two years later he began to produce the first of his many book-illustrations. He was dismissed from Shunshō's studio in 1785 for taking lessons from a Kano painter. In 1787 he began to sign Hishikawa Sōri; about 1794, Kakō; about 1797, Hokusai; about 1815, I-itsu; and he also used many other names. Hokusai was always poor, always changing his lodging, and always drawing. In 1817 he went to Nagoya and worked there, and in 1818 visited Osaka and Kioto. He studied the Kano, the Chinese, and the European styles in painting. He produced a mass of *surimono*, especially in his earlier years, and a great number of books of designs. The great sets of colour-prints, on which (with some of the books) his fame chiefly rests, were produced after 1820; and it was only in the maturity of his life that the full scope of his splendid gifts and inexhaustible invention was revealed.

[1–5.] Prints signed *Shunrō.*

1. FIREWORKS AT RIOGOKU BRIDGE. Moonlit view looking over booths and crowded streets to the Riōgoku Bridge and the Sumida. From one of the many boats on the river a rocket is being sent up. Yellow, blue, red and green colours. At the r., on the margin, *New impression of Ukiyé* (Shimpan Ukiyé). *Cool of the evening at Riōgoku Bridge. Looking at Fireworks. Katsu Shunrō gwa.* Publisher, *Nishimura Yeijudō, Bakurō Chō : Saihan* (reprint). Seal, *Yeijudō.*

10 × 15½ in. (255 × 393).

A different version of this print, doubtless from the earlier blocks, is reproduced by Koechlin, 'Yeishi, Choki, Hokusai,' pl. xliv (No. 138). *Saihan* implies a freshly cut block, a practice often resorted to when the print was popular. At the l. is the tower outside the enclosure where the great wrestling matches take place.

Collection : Morrison.

2. DANJURO IN THE PLAY OF TOBA NO KOIZUKA. Half of a diptych. Danjūrō, in a coat of green and white stripe, blue-lined, over red, stands grasping a huge axe, on the blade of which he rests one foot. He has bushy whiskers, red marks on his face, and looks to the r. Branch of a tree above. Signed, *Katsu Shunrō gwa.* Publisher, *Tsutaya.*

12½ × 5⅝ in. (317 × 138).

The complete diptych is reproduced by Koechlin, 'Yeishi, Choki, Hokusai,' pl. xliv (No. 135). The other sheet shows a man holding a skull.

Brilliant impression of a vigorously designed print in the Shunshō manner.

Presented by R. Leicester Harmsworth, esq., 1914.

3. AT THE TEA HOUSE OF UJI. Two girls on a verandah, one standing, the other sitting on her heels and holding two cups of tea on a tray. Black, pink, and gray dresses. Title, *Fūriu Uji no Michi no ki,* 'Popular Souvenir of the Way to Uji: *Tsuyega* tea-house.' Signed, *Shunrō gwa.*

8¾ × 6¼ in. (222 × 160).

The tea of Uji, near Kioto, is famed as the finest grown in Japan. In this and the next two prints the influence of Kiyonaga is manifest. They date from towards 1785.

Collection : Tuke.

4. TWO LOVERS RECONCILED BY AN OTOKODATE. One of a set of 'Eight Views of Otokodaté.' The Otokodaté Denkiji in blue-gray dress sitting on the ground smoking. Behind him stand a young man in red, black, and green, and a girl in pale gray and red; the girl holds a letter in her hand. The scene is a garden. Title of series, *Fūriu*

Otokodaté Hakkei, Denkiji's Clear weather after storm. Signed, *Shunrō gwa.* Publisher, *Yeijudō.*

8¾ × 6½ in. (224 × 165).
For the Otokodaté see note on Kiyomasu, No. 9 (p. 9).
Collection: Morrison.

5. THE RETURN OF TSUNAGORO. One of the same set as the last. Two girls in a boat, one standing, the other sitting; the Otokodaté, Tsunagorō, poles the boat along. Faded red, purple, blue, and yellow. Title of series above, *Return of Tsunagorō on a boat.* Signed, *Shunrō gwa.* Publisher, *Yeijudō.*

8½ × 6¼ (217 × 160).
Collection: Bacon.

[6–12.] SUKIMONO, signed *Sōri.*

6. GATHERING HERBS BY THE SEA. Two women with straw aprons and hair hanging loose watch a small boy on the sea-shore gathering edible weeds under an anchor which lies at the foot of a young pine-tree. Yellow, reddish-brown, and pale green colours. Signed, *Sōri gwa.* Verses 1. Specimen: *On the beach in the morning stillness fisher-girls gather young herbs, besieging the shore busily as the waves besiege the rocks.* By *Kazari Shime Haru.*

5⅜ × 7½ in. (136 × 189).
Collection: Tuke.

7. HERB GATHERERS ON THE SEA-SHORE. Two women and a boy picking herbs on a beach at ebb-tide and heaping them in baskets; other figures similarly occupied near a huge anchor farther off. Yellow and reddish brown relieve pale shades of gray. Signed, *Sōri gwa.* Verses 1. Specimen: *They have heaped their baskets with the herbs they have picked, and still is plenty over; how shall they pack them in those narrow sleeves?* By *Yomono-uta-gaki.*

5⅝ × 7½ in. (143 × 190).
Collection: Tuke.

8. A CHARM FROM THE SHRINE OF BENTEN. Head and shoulders of a married woman, with shaved eyebrows, holding the charm up in her hands. Pale brown, green, and bronze in the dress. Signed,

Sōri gwa. Verses I. Specimen: *In the year of the Snake it is lucky to turn to the Shinobazu lake in the Uyeno Park, where is shrined a goddess deep in mist.* By *Kōgara Kōchō.*

5½ × 7½ in. (140 × 190).

The reference to the snake gives a date to this print; the year is doubtless 1797. The twelve signs of the Zodiac (Rat, Ox, Tiger, etc.) correspond to the points of the compass, and it is thought to be lucky in the year of the Snake for worshippers to turn towards the point to which the snake corresponds.

Collection: Tuke.

9. THE PROSPECT OF HARVEST (1797). A woman with a hoe crossing a footbridge over a stream; a boy clings to her waist. Green and reddish-brown in the dresses. Signed, *Sōri gwa.* Verse by *Nagai Kakujin: To the quarter of the rice-crop* (another allusion to the *yehō* or lucky quarter of the compass) *we look for the autumn of a good harvest. It is the year of Mi; we must have large baskets; the 'masu' are too small.*

5⅝ × 4 in. (137 × 102).

Mi means a large winnowing basket as well as snake; *masu* is a smaller measure.

Collection: Tuke.

10. THE TOILET. A woman, bare to the waist, crouching by a basin and washing herself. In the mirror on her toilet box is reflected the mask of Okamé, the goddess of Mirth, which hangs on the wall r. *Fukujusō* plant in a vase on the floor. Light tints of brown, green and yellow. Signed, *Sōri gwa.* Verse by *Aki-bito-tei Katagi. At the breath of the spring breeze, smilingly the blossoms of the Lucky Plant begin to part their lips.*

5⅝ × 5¼ in. (142 × 106).

Collection: Tuke.

11. TWO WOMEN LOOKING OUT OF A WINDOW ON A SPRING MORNING (1798). Two women leaning on a *kotatsu* (a cloth-covered frame placed over a charcoal fire under the floor) and looking out of the window at a snowy landscape, with birds upon a lake. Delicate blues and grays, foiled by yellow and brown. Signed, *Sōri gwa.* Verses I. Specimen: *Spring has come, but is still young; in the morning we looked, and lo! the foam-light snow, fallen without sound on Suzuka Hill.* By *Sho-fu-kan Otonari.* Dated, *Spring of Horse Year;* i.e., 1798. Publisher, *Tōfūdō.*

5 × 6¾ in. (126 × 170).

Collection: Tuke.

12. THE SELLER OF HAMAGURI SHELLS (1798). A girl with two baskets of clams on a yoke stops and sets down her burden at the corner of a house in the Yoshiwara. Light tints of pink, blue, and purple, foiled by green and yellow. Signed, *Sōri gwa.* Verses 1. Specimen: *The shell-fish bought this New Year morning in Yoshiwara smell good as plum-blossom, stronger than the scent of oil.* By *Bunshōtei.* Dated, *Spring of the Horse Year*; i.e., 1798.

5½ × 7 in. (140 × 187).

On the second day of the New Year people go out early to do their 'first buying,' which is a kind of ceremony like the 'first writing,' etc. The first buyers at a shop are given a present.

Collection: Tuke.

13. THE FIREWOOD GIRL OF OHARA: SURIMONO. A girl in pale brown and blue dress, with pale green sash, sitting on a faggot of plum-sticks and beckoning with one hand. Unsigned. Verses 1. (1) *The master loves the Exquisite Blossom; I cannot take him the flower, so I will take him for a present just the perfume.* By *Kawabe no Akahito.* (*Kawi-kusa*, 'exquisite blossom' is a name for the plum). (2) *This plum-tree firewood is far sweeter-smelling than the charcoal of the cherrywood; have not the hands of Oharamé handled it?* By *Karamochi Mochimaru.*

5¼ × 5½ in. (133 × 138).

Oharamé is a name given to girls of Ohara village near Kioto whose occupation is faggot-collecting.

Collection: Tuke.

14. AKIBA MOUNTAIN AND SHRINE: SURIMONO. A rocky hill emerging from mists, with the red buildings of the shrine showing among groves of dark green pine. Plum-bough r. Unsigned. Inscriptions describe the steepness of the ascent.

4⅝ × 6½ in. (117 × 165).

Collection: Morrison.

15. THE STARTLED HORSE (1798). A rearing horse by the wayside held by two grooms. Dull red, brown, yellow, green. Signed, *Hokusai Sōri gwa.* Verse 1. *The sacred spring horse that stood by the roadside, as soon as he heard the noise of the chopping of the Seven Herbs*

began to beat the ground in time with his hooves. By *Sakuragi Masayoshi.* Dated, *Spring of Horse Year ;* i.e., 1798.

$7\frac{1}{2} \times 7\frac{1}{2}$ in. (191 × 191).

On the first of the Five Festivals, the festival of Nanakusa, 7 January, seven green herbs were chopped up for an offering. Here the horse's fright at the sound of the chopping is turned into a good omen. *Nanakusa* also means 'high-stepping style.'

Collection : Tuke.

[16–17.] SURIMONO, signed *Shinsai.*

16. A FAMILY OF CRANES. Two cranes hovering over a blue-foliaged pine tree, on which is the nest with their young. A plum flowers beside the pine. The red rising sun shows over cloud. Sighed, *Shinsai.* Verses above. Specimens : (1.) *The first day of Spring in our dynasty burnishes the brightness of the Sun, so that it dazzles like a mirror in the spotless sky.* By *Ogikanamé.* (2.) *The years of the crane lie thick on his wings like the clustering of a thousand gourds in Spring.* By *Shinratei Bancho.* (3.) *The thin snow of Spring could not lie on the rosy faces of the plum ; for the sweet blossom smiled it away.*

$8\frac{1}{4} \times 7\frac{1}{8}$ in. (229 × 182).

This print and the following date from 1799–1800, when the signature Shinsai was used by the artist.

Collection : Bacon.

17. TARGET, BOW AND ARROWS. A target, a bow, a stand of arrows, and a vase in which are sprays of plum and *fukujusō.* Delicate tints of brownish red, green, and warm yellow. Signed, *Shinsai.* Verses above. Specimen : *How joyful a spring is this that comes in the dynasty of our lord the emperor ! It is an augury that the arrow shall hit its mark.* By *Komendō Ka-nan.*

$8\frac{1}{8} \times 7\frac{3}{8}$ in. (207 × 188).

Collection : Bacon.

18. THE WILLOW ON THE SUMIDA. Two women on a little landing-stage on the bank of the Sumida. On the opposite bank at a bend in the river is a willow. Green, gray, and pale brown dresses. Signed, *Sōri Hokusai gwa.* At the l. *Sumida gawa Yanagi* and verses. Specimen : *If you happen to pass the bank of Sumida your eyes will be dazzled as if*

you had drunk of that saké ; you will feel like the young green willow branches shaken by the wind. By *Suiyutei Funanoshi.*

5⅜ × 7⅜ in. (136 × 186).
The ' Green Willow ' is a famous brand of saké.
Collection : Tuke.

[19–26.] SURIMONO, signed *Hokusai, formerly Sōri.*

19. WOOD-CUTTERS RESTING. Two women resting with their bundles of firewood under a cherry-tree ; one is smoking. Tawny tints (faded from red) and green. Signed, *Sakino Sōri Hokusai gwa* (*i.e.* Hokusai, formerly Sōri). Verse : *The wood-cutters pretend that evening has fallen, and ask of the cherry-tree's favour a lodging for the night.* (The text is difficult and of doubtful meaning.)

5⅝ × 8 in. (143 × 203).
Collection : Tuke.

20. A GIRL LOOKING AT FUJI FROM A WINDOW. A girl standing by the opened sliding-panel, where beyond the verandah flowering plum-boughs appear against the distant snow of Fuji. Sparse tints of brownish red and warm green. Signed, *Sakino Sōri Hokusai gwa.* Verses : (1) *News of returning spring is abroad ; the mist has heard it, and trails along the waist of the mountains.* By *Sui-getsu-tei Kuramasa.* (2) *The guest who stays on into the morning will not go home, it is the first day of the New Year, and we must not set up a broom on end.* By *Airiutei.* (A broom put upside down in the next room is supposed to act as a charm to induce a guest to go ; but at the New Year this is not done.) (3) *Having plucked out the three hairs of my nostrils I hope that people will call me the Monkey Thing of this Spring !* By *Baigetsudō.* (The monkey is supposed to have three less hairs than men. To lose the three hairs of the nostrils is a proverbial phrase for being soft and gullible. ' Monkey Thing ' means smart and cunning.)

5⅛ × 7¼ in. (131 × 185).
Collection : Tuke.

21. A GIRL GATHERING PLANTS FOR A SALAD. Under a willow tree on the bank of a stream, a girl in pale pink and brown sits paring the root of a vegetable she has gathered. Signed, *Sakino Sōri Hokusai gwa.* Verses : (1) *It is too small to be seen by the eyes of*

parents, but granddaughters will easily find it. By *Nisshinoha.* (2) *Amid the melting snow left in the field, thin as a light powder on the cheek, the violet catches the eye.* By *Gessho.*

5¼ × 7⅜ in. (133 × 188).
Collection: Tuke.

22. GIRLS WALKING IN THE SNOW. Two girls walking in snow towards r., one of them carries a large umbrella white with snow. Brownish tints and a cold green in the dresses. Signed, *Sakino Sōri Hokusai gwa.* Verses: (1) *The Katabami (Sheep-sorrel), my family crest, may grow under the snow that covers the umbrella.* By *Shaku Yakutei.* (2) *Though you let the plum-flower's perfume go, pull back, O Spring breeze, the tress on the neck of beauty.* By *Gaku-sei-an Mitsumara.* ('I feel my tress of hair being pulled' is an expression for not being able to leave a lover.)

4¾ × 6⅜ in. (122 × 163).
Collection: Tuke.

23. THE LOVER IN THE SNOW. A young man in a black cloak and hood, with a lantern in his hand, closes his yellow and purple umbrella as he approaches the fence of a house through the snowy garden. Signed, *Sakino Sōri Hokusai gwa.* Verses: (1) *O sorcerer Love, with a call of the Spring in thy flute thou lurest the plum-flower hither.* By *Kotowaza Hayamichi.* (2) *How fascinating the fragrance of the orange-flower on the lantern approaching the plum on the sleeve-fence.* By *Shaku Yakutei.* (The orange-flower, *tachibana,* is probably the crest of an actor. Sleeve-fence is a small fence, but alludes also to the girl.)

4¾ × 6¼ in. (122 × 159).
Collection: Tuke.

[24–26.] Set of three SURIMONO. *Kikazaru;* not hearing. *Mizaru;* not seeing. *Iwazaru;* not saying. Buddhistic phrases, referring to the avoidance of contamination through the senses. *Saru* means rejection, but also means 'monkey'; and this play on the word has suggested the *Sambiki Saru,* or Three Mystic Monkeys, one covering his ears, one his eyes, and one his mouth; which is the more usual form in which this subject is represented.

24. 'KIKAZARU.' A woman covering her ears and holding a samisen and plectrum with the other; beside her is a man holding up his hand. Half-length figures. Green and (faded) purple in the dresses. Signed, *Sakino Sori Hokusai gwa.* Verse: *When the early spring snow is falling the sound of the breaking branch is not heard.* (The snow is too light to break the branches.)

7½ × 4¼ in. (191 × 110).
The woman is probably playing the *samisen* for players of the game called 'ken,' which is a noisy game. See note on Harunobu, No. 35.
Collection: Tuke.

25. 'MIZARU.' A young woman covering with her hands the eyes of an old woman who holds up a saké-cup. Sparse tints of yellow, faded red, and green. Signed, *Sakino Sori Hokusai gwa.* Verse: *The flower-like butterfly may not be seen by eyes that scoop the mist of the wine cup.* Half-length figures.

7½ × 4¼ in. (191 × 110).
The flower-like butterfly means, of course, the girl.
Collection: Tuke.

26. 'IWAZARU.' A woman hiding her mouth with her sleeve, and holding a card-box in her hand. Signed, *Sakino Sōri Hokusai gwa.* Verse: *It is the plum flower in the moonlight that says nothing, only smiles.* ('Smile' is used of flowers opening.) Half-length figure in faded red and green.

7½ × 4¼ in. (191 × 110).
Collection: Tuke.

[27–37.] The Scenes of the Chiushingura. Signed, *Kakō gwa.* About 1798. Hokusai made a number of sets of prints of the Chiushingura, two of them being described in this catalogue. The earlier set, now to be described, is in the style of what was called *Ukiyé*, *i.e.* pictures conceived in the European plan, with elaborate perspective. The conventional red clouds at the top of each design, and the descriptive label attached to the right side of it, are part of the tradition of Ukiyé. Cf. the prints of Toyoharu, Nos. 2–4. The figures are notably tall in proportion. The label r. reads: *Shimpan Ukiyé Chiushingura Kakō gwa.* Publisher, *Iseya Rihei, Shitaya, Ikeno-hata, Nakachō.* The colouring is noticeable for oppositions of bright yellow, red and pink, to opaque grayish blue and cold green.

27. CHIUSHINGURA, Act I. A court between two buildings, with a view of the sea and distant Fuji. In the centre stands the wife of Yenya, at the r. Moronawo, at the l. Wakasanosuké. A messenger kneels at the lady's feet, and in the background are retainers.

9 × 13¾ in. (228 × 350).
Purchased, 1908.

28. CHIUSHINGURA, Act II. The house of Wakasanosuké, with garden and lake r. On the verandah stands Wakasanosuké looking at Honzō, who has just cut off a branch of a pine-tree with his sword, saying, 'So perish all my lord's enemies.' In the interior of the house three women and a man are visible.

9 × 13¾ in. (228 × 350).
Purchased, 1908.

29. CHIUSHINGURA, Act III. Scene outside the castle at Kamakura. At the r. Okaru restrains Kampei from killing the prostrate Bannai, whose servants are running away or plunging in the castle-moat. On the further side of the moat, l., a procession comes with Yenya under arrest, in a *norimon*.

9 × 13¾ in. (228 × 350).
Purchased, 1908.

30. CHIUSHINGURA, Act IV. In a room of his house Yenya sits on a mat prepared to commit *seppuku;* Rikya prostrates himself before him, and the two commissioners look on r. Behind is a crowd of retainers, and in another room are seen the ladies of the household. Garden and court l.

9 × 13¾ in. (228 × 350).
Purchased, 1908.

31. CHIUSHINGURA, Act V. Night landscape in rain and lightning. Yōichibei on the road is being killed by Sadakuro. Further off, Kampei and Yagorō are meeting.

9 × 13¾ in. (228 × 350).
Purchased, 1908.

32. CHIUSHINGURA, Act VI. The house of Yōichibei, father of Okaru. Okaru stands in the outer room weeping because the keeper of

the Kioto tea-house, seated on the floor, has come to take her away into service; the bearers of the *kago* which is to convey her are resting l. Okaru's mother looks out from an inner room. Along a path Goyemon and Yagorō approach with basket hats over their faces, and further off huntsmen bring the body of Yōichibei on a stretcher.

9 × 13¾ in. (228 × 350).
Purchased, 1908.

33. CHIUSHINGURA, Act VII. The tea-house at Kioto. On the verandah stands Yuranosuké interrupting Heiyemon, who is about to kill his sister Okaru. Under the verandah-floor crouches the spy Kudaiyu. In the garden l. the Bannai opens the *kago*, containing a huge stone placed by Kudaiyu to deceive the bearers when they carry it away.

9 × 13¾ in. (228 × 350).
Purchased, 1908.

34. CHIUSHINGURA, Act VIII. Tonase and Konami, the wife and daughter of Kakogawa Honzō, are walking l. on the road which runs along the coast. At the r. the road, crowded with travellers and porters, comes over a steep little hill from a village beyond. Clumps of pines border the sea.

9 × 13¾ in. (228 × 350).
Purchased, 1908.

35. CHIUSHINGURA. Act IX. The house of Yuranosuké at Yamashina. Tonase, about to kill her daughter, is prevented by Ishi, who comes in holding a wooden stand in her hands. Yuranosuké looks out from an inner room. Honzō appears at the garden gate in the snow, disguised as a *komusō*.

9 × 13¾ in. (228 × 350).
Purchased, 1908.

36. CHIUSHINGURA, Act X. The house of Gihei at the seaport of Sakai. At the gate, Sono with a lantern is met by a servant. The Rōnin are seen coming along the quay r. In the porch of the house Gihei has leapt on a wooden stand, attacked by a party of children. (Apparently a sort of anticipation of the scene in which Gihei stands on the chest. *Cf.* No. 64 below.)

9 × 13¾ in. (228 × 350).
Purchased, 1908.

37. CHIUSHINGURA, Act XI. The last fight in the house of Moronawo. Standing on the roof l. one of the Rōnin has just shot an arrow at one of Moronawo's retainers, who is defending himself against the Rōnin in the courtyard within.

9 × 13¾ in. (228 × 350).
Purchased, 1908.

[38–42.] SURIMONO, signed *Hokusai.*

38. A BOY MENDING A KITE. A boy, dressed in warm brown and green, sits near a stream mending the string of a kite. Signed, *Hokusai gwa.* Verse by *Kio-ro-ri Shiujin. The returning wild geese can stay no longer because of a charm like that of the besom set on end.*

5¼ × 3¾ in. (133 × 94).
For the supposed power executed by the broom set on end in persuading a guest to take his leave, see note on No. 20 above.
Collection: Tuke.

39. A PARROT ON A PERCH. A red parrot on a perch, by a green branch, and two small birds on a perch behind, one of them the *uguisu,* or Japanese nightingale. Signed, *Hokusai gwa.* Verses 1. Specimen: *If once the shrimps in the pines of the gateway jump, or the Great Bird flutters its wings, Spring will spread for a thousand leagues.* By *Totosai.*

3¾ × 6 in. (95 × 153).
Lobsters and shrimps are used as symbols among the New Year decorations because they suggest the bent back of extreme old age, and therefore long life. The 'Great Bird' is the fabulous bird of Eastern legend.
Collection: Tuke.

40. PAINTING AN APE AT NEW YEAR, 1800. A courtesan sitting before a painting, of an ape hanging from a pine-bough, which is held up by two girls. It is painted on the white lining of a cloak left behind by her lover. Signed, *Hokusai gwa.* Verses 1. Specimen: *In the new year of the Ape even Shinzō* (courtesans' attendants) *scratch paper with their 'first writing'; aping the rest of the world.* By *Iwai Aritsune.*

5½ × 5½ in. (138 × 140).
The year of the Ape is 1800.
Collection: Tuke.

41. THE MONKEY TOY. A mother dressed in (faded) purple and red holding a stick with a climbing monkey-figure on it, and a child in green on the floor catching at her sleeve. Signed, *Hokusai gwa.* Verses 1. Specimen: *Already the mist on the mountain has cleared away with the morning wind, so the monkey goes well up and down.* By *Matsumori.*

5½ × 7¼ in. (139 × 185).
Collection: Tuke.

42. OKAME. Okamé, goddess of mirth, lifting a gray-green veil from her face. Half-length figure. Flowering plum and purple hangings behind. Signed, *Hokusai gwa.* Verse: *O fortunate omen, when we see the smiling face of the plum open its petals, 'two by two and three by three!'* By *Katsurarō.*'

5½ × 7¼ in. (140 × 184).
Collection: Tuke.

[43–47.] SURIMONO, signed *Gwakiōjin Hokusai.*

43. IMADO BRIDGE. View of a wooden bridge at the mouth of a tributary of the Sumida, with the Sumida beyond. Boats on the water and houses and trees on the land partly hidden by strips of mist. Verse: *In Spring everyone from Imado goes to Yoshiwara with a thousand pieces of gold.* Signed *Gwakiōjin Hokusai gwa.*

5½ × 7¼ in. (138 × 185).
Collection: Bacon.

44. CHIRI-FU-MIOJIN SHRINE. View, over roofs and layers of mist, of a pagoda among trees and a distant blue peak. Signed, *Gwakiōjin Hokusai gwa.* Inscription: *Chiri-fu; one 'ri' and thirty 'chō' from here to Narumi. Distant view of Yatsuhasho on the right.*

4 × 7 in. (122 × 181).
One of a small set of the Tōkaidō.
Collection: Morrison.

45. COMBS. Five combs and a case lying together. Blue ground. On label *Tsuchiyama to Minakuchi* 2½ '*ri*,' 14 '*chō*.' Signed, *Gwakiōjin Hokusai gwa.*

4 × 6 in. (122 × 175).
One of the same set as the last.
Collection: Morrison.

The next three numbers are part of a set of the 'Twenty-four Paragons of Filial Piety'; the title being stamped in red on each print.

46. KITE-FLYING. A man in pale purple and a boy in green on the sea-shore watching a kite which is being flown by someone behind them. Fuji appears beyond the bay. Signed, *Gwakiōjin Hokusai gwa.* Verses on *Tōyei saluting the Princess.* Specimen: *Let us try to send the monkey of this Year to the end of the kite-strings, high in the great sky.* By *Keiundo Yamazumi.* (*Saru*, monkey, is the name given to a ring with paper streamer attached, put on the kite-string and taken by the wind up to the kite.)

5⅛ × 7⅛ in. (130 × 182).

The allusion is to the story of Tōyei (Tung Yung) who sold himself as a bond-servant to pay for his father's funeral, and was rewarded by the love of the goddess of a star. The kite represents the youth and his celestial wife.

Collection: Tuke.

47. A YOUNG MAN GOING HOME THROUGH THE SNOW. A young man in a straw-cloak and big hat turns his head to look at the young bamboos, green under their weight of snow. Signed, *Gwakiōjin Hokusai gwa.* Verses on *Mōsō getting spring bamboo shoots.* Specimen: *Gradually as melts the snow on the hat made of bamboo sheath, the spring days lengthen out.* *By Kawagoye Manaka.*

5⅛ × 7¼ in. (132 × 184).

Mōsō (Meng Tsung) wished to get bamboo in winter, when the ground was frozen. The earth was moved and miraculously disclosed the young shoots before their time.

Collection: Tuke.

48. TWO CHILDREN AND A BIRD-CATCHER. A bird-catcher stops to watch two boys sitting on a mat and counting on their fingers. A basket of vegetables is near them. Tints of red-brown, yellow, russet and gray-green. Signed, *Gwakiōjin Hokusai gwa* (signature nearly obliterated). Verses on *The Pity of Chōkō for Chōrei* too rubbed to be legible.

5¼ × 7¼ in. (133 × 186).

The two boys Chōkō and Chōrei (Chang Hiao and Chang Li) were set upon by robbers, when one offered to give up his life if he might first take his basket of vegetables to his mother, and the younger if his brother might be set free. Their lives were spared.

Collection: Tuke.

49. A CRANE BRINGING A FAN TO A GIRL. A crane flying down with a fan, on which a bamboo is painted, to the feet of a girl dressed in purple and red, who stands on the sea-shore by a pine-tree holding a rake in her hand. Across the sea the red sun rises. Signed, *Gwakiōjin Hokusai gwa.* Verse: *The virtue of Japan spreads even to China; a peaceful mist in the dawn of spring lies over either land.*

5¼ × 7⅜ in. (134 × 182).
Presented by Sir Sidney Colvin, 1908.

50. A GIRL WRITING. A girl, dressed in purple, green and red-brown, with paper and ink-slab before her, is making a fine point to her writing-brush with her fingers. On a paper shutter appears the shadow of a young girl bouncing a ball on the verandah-floor. Unsigned. Verse: *On hōsho paper with monkey-knowledge she tests the writing-brush.* By *Rosuikan Chōyu.* Dated *Year of Monkey; i.e.* 1800. The inscription on the post r. seems to have no coherent meaning.

5½ × 9⅞ in. (140 × 252).
Hōsho paper is paper of fine quality, like that used for *surimono*. *Monkey-knowledge* is a contemptuous phrase for initiative skill. Additional point is given to the verse by the fact that *kami*, paper, also means God.
Collection: Tuke.

51. NEW YEAR SCENE; CHILDREN PLAYING WITH ICE. A woman in brown, with a child on her back, walking by a house, beside which the green pine decorations of the New Year are set up. The child holds a cord which passes through a hole in a round of solid ice taken from a basin, and the other end of the cord is held by another child, who keeps the ice wheeling upright on the ground as he walks. Unsigned. Verse: *O how deep does our Emperor's graciousness pierce our hearts! Even the water in its loyalty is trying to what a depth it can freeze, this first breath of Spring.* By *Onono Sumikata.*

5⅝ × 11 in. (143 × 281).
Collection: Tuke.

52. LADIES ADMIRING THE MAPLE; LARGE SURIMONO. A group of five girls, dressed as a nobleman and his suite, on the yellowish banks of a river. One of them stands admiring the scattered red maple leaves, while the others sit near a *norimon*, under a pine-tree.

10¼ × 15½ in. (259 × 393).
Collection: Salting.

53. OHARAME; DECORATION OF A 'TANZAKU.' A girl in red tying a faggot, and another in green with a faggot on her head. Plum-boughs on bank r. Above is a poem, written by hand, not printed.

13⅝ × 3 in. (346 × 76).

One of the slips of paper called *Tanzaku*, on which poems were written; they were then hung to the boughs of blossoming trees. In this case a poem has been written on the *tanzaku*, but is not completely legible. *Cf.* note on No. 13.

Collection: Morrison.

54. OJI AND ASUKA YAMA; UKIYE. View of a valley, pink with cherry-blossom and barred with bands of rosy mist. Oji village l.; Asuka hill closes the view r. Groups of people, mostly dressed in blue, admiring the blossom. At the side, *Shimpan Ukiyé Oji Inari Asukayama no dzu. Yeshi Hokusai gwa.* Publisher, *Iseya Rihei, Shitaya Ikeno Hata Nakachō Dori.*

10¼ × 15¼ in. (260 × 387).

Collection: Tuke.

[55–65.] The Scenes of the Chiushingura. On Nos. 55 and 59 is the date *Year of the Tiger, i.e.*, 1806. This set shows a remarkable advance on the set last described both in design and colour. The figures are on a larger scale, though the landscape element plays a great part in the design. Purple, blue and red predominate in the dresses, with occasional yellow or dark green. Shades of green, yellow and gray, relieved by pink or blue, compose the landscape backgrounds. Title on the yellow label in upper r. corner *Kanatehon Chiushingura*, followed by the numbers of the several acts. Publisher, *Tsuruya.* Unsigned.

55. CHIUSHINGURA, Act 1. The grounds of the shrine of Hachiman, at Kamakura, looking out over sea and coast to distant Fuji. Moronawo on his knees is offering a love-poem to Kawoyo who stands r. Behind a huge pine l. stands Wakasonosuké. Dated *Tiger* 4 (1806).

9⅞ × 14 in. (251 × 372).

Collection: Morrison.

56. CHIUSHINGURA, Act II. The house of Honzō. Wakasanosuké on the verandah looks at Honzō lopping off the pine-branch. In a room r. Konami is shyly receiving Rikya. Garden and lake beyond.

9⅞ × 14⅝ in. (251 × 372).

Collection: Morrison.

57. CHIUSHINGURA, Act III. Moonlight outside the castle of Ogiyayatsu. Kampei knocking down the Bannai and his followers with the help of Okaru, who has noosed one of them with her sash.

$9\frac{7}{8} \times 14\frac{5}{8}$ in. (251 × 372).
Collection: Morrison.

58. CHIUSHINGURA, Act IV. The lady Kawoyo among her waiting-women arranging cherry-blossom in vases on a verandah r.; further off Rikya goes to meet Goyemon and Kudaiyu. Iris-pond and garden l.

$9\frac{7}{8} \times 14\frac{5}{8}$ in. (251 × 372).
Collection: Morrison.

59. CHIUSHINGURA, Act V. Sadakuro cutting down Yōichibei with his long sword, which has cleft the umbrella of the prostrate old man. In the night landscape beyond a boar rushes over the fields, and, further off, Kampei interviews Yagorō. On the umbrella is *Ichimonjuya*, the name of the tea-house in Kioto to which Okaru was sent, also '*new impression, year of Tiger*,' i.e. 1806.

$9\frac{7}{8} \times 14\frac{5}{8}$ in. (251 × 372).
Collection: Morrison.

60. CHIUSHINGURA, Act VI. The house of Yōichibei. Kampei, about to commit *seppuku*, unrolls the list of the conspirators, to which his name is to be added, while Goyemon and Yagorō look on, and at the r. the mother of Kampei hides her weeping face. On the raised road through the rice-fields l. the *kago* carrying Okaru to Kioto is preceded by the proprietor of the Kioto tea-house.

$9\frac{7}{8} \times 14\frac{5}{8}$ in. (251 × 372).
Collection: Morrison.

61. CHIUSHINGURA, Act VII. Outside the tea-house at Kioto. Heiyemon is killing Kudaiyu, whom he has dragged from under the verandah; Okaru stands by, leaning on a drawn sword. Yuranosuké gives commands from the verandah.

$9\frac{7}{8} \times 14\frac{5}{8}$ in. (251 × 372).
Collection: Morrison.

62. CHIUSHINGURA, Act VIII. Tonasé and Konami on their way to Kioto by the road which skirts the sea. A group of porters with luggage precedes them l., and a kago with bearers comes down the hill r.

9⅞ × 14⅝ in. (251 × 372).
Collection: Morrison.

63. CHIUSHINGURA, Act IX. Scene in the house of Yuranosuké. Rikya, held back by Konami, thrusts with a long spear at Honzō, who grasps the spear in his hand and at the same time prevents Ishi from drawing her sword. Tonasé stands r. also holding a sword, and Yuranosuké appears from an inner room. Snowy landscape outside.

9⅞ × 14⅝ in. (251 × 372).
Collection: Morrison.

64. CHIUSHINGURA, Act X. Night scene: the verandah of Gihei's house on the harbour. At the r. Gihei, standing on the chest, defies the Rōnin to kill his little boy. On the wharf l. one of the Rōnin seizes Gihei's wife and cuts off her hair. Black starry sky over the water.

9⅞ × 14⅝ in. (251 × 372).
Collection: Morrison.

65. CHIUSHINGURA, Act XI. The attack on Moronawo's house. The Rōnin are climbing by a ladder to the snow-covered roof, while one of them, Bangō, breaks down the door with a huge mallet.

9⅞ × 14⅝ in. (251 × 372).
Reproduced by Koechlin in 'Yeishi, Choki, Hokusai,' pl. lxvii., No. 216.
Collection: Morrison.

[66–71.] The Six Poets, *Rokkasen*. 'Vers 1810,' according to De Goncourt. In this set the outlines of the figures are formed by the characters representing their names. The specimens of caligraphy on the prints are in each case signed *Tonan*. Publisher, *Yezakiya*. Fine impressions of an extremely rare set.

66. KISEN HOSHI. Seated, in priestly robes of gray, green, and yellow; he smiles over his l. shoulder with open fan. Signed, *Katsushika Hokusai gwa*. Poem above from the Hiaku nin Isshiu, already given under Yeishi, No. 21.

15¼ × 10 in. (386 × 255).
Collection Morrison.

67. OTOMO KURONUSHI. Seated, in daimio's dress of mauve with a purple pattern, looking r. Signed, *Katsushika Hokusai gwa.* Poem above: *I feel that old age comes over me; therefore I will go to see the Mirror on the Mountain.*

15 × 10 in. (382 × 255.
Collection: Morrison.

68. ONO NO KOMACHI. The poetess is seated, half hidden by a screen; her back is turned, but she looks over her shoulder. The black mass of her hair falls over her dress of flowered gray and purple over red. Signed, *Katsushika Hokusai gwa.* Poem: *The colour whose charm is enduring is the colour that flowers pure in the human heart.*

15 × 10⅛ in. (382 × 257).
Collection: Morrison.

69. NARIHIRA. Seated, with a quiver of arrows at his back. His dress is of blue and white pattern, lined with orange. Signed, *Katsushika Hokusai gwa.* Poem: *Gazing year after year at the fulness of the perfect moon, I noted not how the years heaped themselves one on another; and lo! I am grown old.*

15⅛ × 10⅛ in. (385 × 257).
Collection: Morrison.

70. SOJO HENJO. Seated, in red priestly robes, part of which he holds before his mouth. Signed, *Katsushika Hokusai gwa.* Poem: *O for a heart to be like the lotus that springs from the mud stainless, and the dew on its leaves is as precious gems.*

15⅛ × 10 in. (384 × 253).
Collection: Morrison.

71. BUNYA NO YASUHIDE. Seated, in bronze-coloured court dress, with *yeboshi* hat. Poem above from the Hiaku nin Isshiu, given above under Yeishi, No. 20 (p. 161).

15 × 9⅞ in. (380 × 250).
Collection: Morrison.

[72–79.] *Furiu odoke hiakku.* The Hundred Droll Verses in Fashion. Caricatures, with light verses, not worth translation, on each print. Printed in gray and black, some with a light flesh-tint. Publisher, *Iseya.*

72. POUNDING BEAN-PASTE. A woman pounding bean-paste, *miso*, for soup. The bowl slips about, and a man sitting by jeers at her efforts. Signed, *Hokusai gwa.*

4⅜ × 6¾ in. (111 × 172).
Collection: Morrison.

73. APPLYING THE MOXA. A woman applying moxa to the back of a man, who bites his arm to repress the pain. Signed, *Hokusai gwa.*

4½ × 6⅞ in. (115 × 175).
Burning the skin with *Moxa* or *Mogusa*, mugwort, was formerly thought, like bleeding in Europe, a remedy for almost every ailment.
Collection: Morrison.

74. SLIPPING ON A MELON-SKIN. A man tumbling backwards with his legs in the air; a melon-seller on a mat, and another man eating one of the melons. Signed, *Hokusai gwa.*

4½ × 6⅞ in. (115 × 175).
Collection: Morrison.

75. GRATING A YAM. Three men rubbing a gigantic *tsukuneimo* (a kind of yam) on a huge grater; one falling over backwards. Signed, *Hokusai gwa.*

4⅜ × 6¾ in. (110 × 172).
Collection: Morrison.

76. PROPPING UP A DRUNKEN MAN. Two men helping a drunken man to stand. Signed, *Hokusai gwa.*

4½ × 6½ in. (115 × 166).
Collection: Morrison.

77. THE KITE. Two men tugging at the rope of a kite, and a boy looking up. Signed, *Hokusai gwa.*

4⅜ × 6⅞ in. (112 × 174).
Collection: Morrison.

78. THE SERVANT AND THE HAIRDRESSER. A maid-servant knocking over a hairdresser with a broom. Signed, *Hokusai gwa.*

4½ × 6⅞ in. (114 × 174).
Collection: Morrison.

79. THE THUNDERSTORM. Two women, half covered with a mosquito net, stopping their ears with their hands against the thunder. Unsigned. This print has purple, green, and pale blue, besides gray.

$4\frac{1}{4} \times 6\frac{1}{2}$ in. (107 × 164).
Collection: Morrison.

80. SOUP-BOWLS. A number of soup-bowls of black lacquer, red inside, with pine-tree and crane decoration in white on the black; a napkin, a brown box of chopsticks, a *gomamei* (a kind of sardine, dried), and black beans. Signed, *Hokusai aratamé I-itsu fudé.* Verses above. Specimen: *O to celebrate the spring with the cooking of exquisite dishes, counting one by one the bowls of Yoshino lacquer.*

$7\frac{7}{8} \times 6\frac{3}{4}$ in. (199 × 173).
Collection: Hart.

81. THE HEROISM OF CHINA AND JAPAN COMPARED. One of a set bearing this title. A woman in blue and red, representing Japan, holds in her arms a cask of *saké*, from which she pours into a huge red lacquer cup held up by the Chinese warrior Hankwai, reclining on the ground at her feet. The warrior's shield leans against a plum-tree l. On the *saké* cask is the name of a famous strong woman, *Oi.* Signed, *Hokusai Taito aratamé* [changed to] *Katsushika I-itsu.* Verses r. Specimens: (1) *O to drink in spring! It is like hearing the note of the nightingale, which opens the door of the dark valley.* By *Suginoya Bashi.* (2) *How superb the Lady Sawohimé appears in her strength, when she sets determined eyebrows—dark, like violet mist!* By *Haru Hajimé.*

$8\frac{3}{8} \times 7\frac{1}{2}$ in. (214 × 189).
About 1820.
The comparison is between the strength of Japan in lifting the cask and the capacity of China for drinking its contents.
Collection: Morrison.

[82–85.] Prints from the series *Genroku kasen kai awasé*, 'Choice collection of verse on shells.' *Genroku* is the name of a famous period, 1688–1703, but is here used without real meaning for the sake of the sound, which recalls the *Rok'kasen*, or Six Poets. The title is stamped in red on each print.

82. THE CHILDREN AND THE TOY CHINESE LION. Four children watching a toy Chinese lion, *kara-shishi*, wag its head and tail as

the toy-seller fans it. One of the boys has a kite on which is the character *uguisu*. Light tints of red and brown, blue, yellow and green. Signed, *Getchirōjin I-itsu fudé*. On a fan is *Shijimi kai* and the shell of that name. Verses above. Specimen: *O Shijimi shell, Spring comes bright and leaping, and the Lion of China ramps at the advent of the year of fatness* (year of *mi*, or the snake; but mi also means kernel of nuts, meat of shell-fish, etc.). By *Shunman*.

7 × 6 in. (20 × 176).
The year of the snake is 1821.
Collection: Bacon.

83. FISHERMEN HAULING IN A NET. On a beach of gray sand a number of men in two parties, dressed in reddish brown, with kilts and hats of straw, are hauling in a net and winding the ropes on two capstans. Signed *Gwakiōjin I-itsu fudé*. On a fan under the title is *Murasakigai* and the shell of that name. Verses above. Specimen by *Yomono Utagaki; The village of Katasé, near Enoshima, is in the mist, and it may be by this time in the ebb.*

7⅞ × 7 in. (200 × 179).
Collection: Bacon.

84. GIRLS MAKING BAMBOO BLINDS. Three girls making *sudaré*, the large blinds made of split bamboo and bound with red. Pale purple and blue dresses. Signed *Getchirōjin I-itsu fudé*. On a fan under the title is *Sudarekai*, the shell, so called from its ribs resembling those of the blinds. Verses above. Specimen: *Between the ribs of the blinds that delicate hands of women have made, the scent of the plum-blossom comes and lingers.* By *Sanosha Mitsuhiko*.

7⅞ × 7 in. (199 × 178).
Collection: Morrison.

85. A FLOWER ARRANGEMENT. Three vases; cut flowers on a black tray; a pair of scissors and a pot of water. In one of the vases, made of bamboo, are sprays of pine and *fukujusō*. Signed *Getchirōjin I-itsu fudé*. On a fan under the title is *Hanagai*, 'Flower-shell.' Verses above. Specimen: *Girls with sweet voices go to Susaki shore at the ebb of the tide for shells and fishes; and the people gather in crowds like the flower-shells in the foam.* By *Obanaro*.

8⅜ × 7¼ in. (213 × 186).
Collection: Bacon.

86. TOBACCO BOXES. One of a Set of 'Horses.' A greenish-gray tobacco box fitted with jars for ashes; another brown box l.; pouch and pipe-cover; at the back, red and green cloths hung on a bamboo horse. Pale yellow ground. Signed *Fusenkio I-itsu fudé.* Title on red seal *Chiku-ba,* 'Bamboo Horse.' Verses above. Specimen: *Since it is the Spring of the Year of the Horse, the bamboo prospers in the garden; and the nightingale in harmony beautifully prolongs its tones.* By *Shinkotei Nakagaki.*

7⅞ × 6⅞ in. (199 × 179).
The year of the Horse is 1822.
Collection: Hart.

87. CRAYFISH AND NEW YEAR DECORATIONS. One of the same set as the last. A scarlet crayfish, bamboo-sheath, pine spray, etc. Title on red seal *Shimmei-gusa,* 'Plant of the Sacred Horse.' Verses on the subject above. Signed *Fusenkio I-itsu fudé.*

8 × 7⅛ in. (203 × 180).
Collection: Bacon.

88. SHINNO DISCOVERING MEDICINE. Shinnō, with long white hair and blunt horns on his forehead, clad in a cape and apron of brown and gray leaves, sits on a rock in the gray darkness, with reeds in his mouth, making gestures with his hands over a jar of jade, which is set in front of him on a wooden stand. Signed *Hokusai I-itsu fudé.* Engraver *Hidari Katamé.* Verse by *Giokumontei Anaichi*; *The laughing cure for many folk is in the treasure-jar.*

8⅜ × 7¼ in. (212 × 185).
Shinnō (Shên Nung) is a legendary Emperor of China, said to have lived in the 3rd century B.C. He invented the plough, and discovered the medicinal properties of plants.
Collection: Morrison.

89. A POETESS; ONE OF A SET OF FIVE. A poetess standing in her elaborate court costume. Her fan lies on the ground. Bronze and silver are used in the printing. Signed *Hokusai I-itsu fudé.* Title of series on red seal; *Gokasen,* Five Poetesses. Verses l. Specimen: *What joy to undo the lettercase to which clings the plum-flower scent, and to open the seal of the flower* (i.e., the letter) *within.* By *Ashinoya Yukaku.*

8 × 7⅜ in. (205 × 187).
Collection: Morrison.

90. A POETESS; ONE OF THE SAME SET AS THE LAST. She sits in court costume, closed fan in hand, contemplating a blossoming plum-branch laid upon a wooden stand, of the kind used for offerings. Silver and bronze used in the printing. Signed *Hokusai I-itsu fudé.* Title *Gokasen* on red seal. Verses above. Specimen: *As the bow of the young moon hides in veil upon veil of cloud, she arrays herself in robes of rustling sleeve, five robes, one over the other.* By *Seikosha Atosumi.*

8⅛ × 7½ in. (206 × 189).
Collection: Morrison.

91. A FISHERMAN WATCHING THE MOON. A fisherman sits on a greenish-gray rock by the foam of the sea, his rod between his crossed legs, his pipe in his mouth, and looks up at the sky. He is dressed in reddish brown, with straw kilt, and brown gaiters. On a tablet r. is *Ji-gwa-san,* meaning 'the artist wrote the verses on his own picture.' Verses (1) *This spring I shall only break the cassia that grows in the moon.* By *Sui.* (2) *O Yomena, on the sand of the seashore how rare is your apparition!* By *Manji.* (*Yomena,* an edible plant, also means 'bride.')

8⅝ × 7¼ in. (220 × 184).
Dated by De Goncourt 1835. See 'Hokusai,' p. 200. The fisherman, it is suggested by Hayashi, may represent the artist himself, and the second verse would then be an allusion to his having in the year before celebrated the marriage of his grandson.
Collection: Morrison.

92 THE OLD COUPLE OF TAKASAGO: LARGE SURIMONO. As the red sun rises from the sea the old man on the shore points to the crane flying down; his wife rests against the stem of an old pine; a tortoise crawls near them at the water's edge. Unsigned.

10¼ × 15⅛ in. (260 × 385).
See note on Toyoharu, No. 1, p. 63.
Collection: Tuke.

93. THE CARRYING OFF OF THE GREAT BELL. A muscular half-naked man holding on his back a huge bell of green bronze, while a hero grasping the bell by the red-and-white cords which are bound round it endeavours to drag it from him. Deep blue ground. On labels above and below are the names of the combatants *Onikojima Yataro* and *Sai-hō-in*

Akabōzu (the red priest of Sai-hō temple). Signed *Zen Hokusai I-itsu fudè* (signature nearly cut off). Publisher, *Yamakiu.*

14½ × 9⅝ in. (367 × 245).
One of a set of 'Heroes.'
Collection: Morrison.

[94–96.] *Setsu-gekkwa:* Snow-Moon-Flowers. The title, *Setsu-gekkwa,* is on each print on a yellow upright label, with the signature *Zen Hokusai I-itsu.* Publisher, *Yeijudō.* Good impressions, rather cut.

94. SNOW-SCENE ON THE SUMIDA RIVER. View looking over the water to a cluster of buildings and trees on a mounded projection of the opposite shore. Two men r. are crossing the snowy fields. A fishing-boat is on the river and a shrine is on a little peninsula, r. On a blank circle by the title-label is the name. Blue and bluish-green contrast with brown, pale red and pale yellow.

10 × 14¼ in. (254 × 361).
Collection: Morrison.

95. MOONLIGHT ON THE YODO RIVER. Moonlight view, looking down on the river, with boats being poled or towed, and the ramparts and turrets of Osaka castle r. On a blank circle is *Yodogawa.* The scheme is gray, blue and yellow, with a cold green. Red seal of Yeijudō.

10¼ × 15 in. (260 × 381).
Collection: Morrison.

96. BLOSSOM AT YOSHINO. Travellers and porters, one leading a horse, pass along a hill road above a valley filled with rosy clouds of cherry-blossom. Green, blue and yellow are foiled by pink and pinkish brown. On a blank circle is *Yoshino.*

9¾ × 14⅜ in. (327 × 367).
Collection: Morrison.

[97–144.] The Thirty-Six Views of Fuji, *Fugaku Sanjū Rokkei.* This famous series appeared from 1823 to 1829. In spite of the title, the number was extended to forty-six; the extra ten being, it is said, views taken from the further side of the mountain, *Ura-Fuji,* not from Yedo or the Tōkaidō and neighbourhood. These ten are here put at the end of the

series, the rest being arranged according to locality, views in Suruga province being followed by those in Sagami, etc. The numbers of De Goncourt's catalogue are added for reference. The entire series has been reproduced by Koechlin, 'Yeishi, Choki, Hokusai,' pl. lxxiii–lxxxiv.

Impressions of these prints vary greatly, the colouring being sometimes quite different in different examples.

The outline is blue in some of the numbers, in others black. This variation also occurs in particular impressions of the same print; but neither blue nor black outline is in itself a sign of early or late impression. Publisher, *Yeijudō*. The title of the series is on an upright label on each print, followed by the sub-title.

97. FUJI IN CLEAR WEATHER. Against a blue sky, barred with white cloud, the great cone, all ruddy, sweeps up from a fringe of pine-forest, the summit streaked with snow. Signed, *Hokusai aratamé* (altered to) *I-itsu fudé*. Blue outline.

10⅜ × 15⅛ in. (263 × 386).
Goncourt, 8.
Collection: Morrison.

98. FUJI ABOVE THE LIGHTNING. A forked flash lights up the lurid gloom, out of which Fuji emerges red into a clear sky, with white clouds on the horizon. Signed, *Hokusai aratamé I-itsu fudé*. Blue outline.

9½ × 14⅜ in. (241 × 365).
Goncourt, 9.
Reproduced in colours by C. J. Holmes, 'Hokusai' (1899), pl. xi.
A rare second state, or variant, of this print exists, in which the tops of trees appear out of mist in the lower part of the design, thereby destroying the grandeur and simplicity of its effect.
Collection: Morrison.

99. YEJIRI IN THE PROVINCE OF SUNSHU (SURUGA); WINDY WEATHER. Pale Fuji seen from the plain. Travellers on the raised path through the rice-fields are struggling with the wind, a gust of which has carried off the hat of one and scatters sheets of paper in the air. Two trees in the foreground. Designed in blue and bluish-green, with touches of red. Signed, *Zen* (or *Saki no*) *Hokusai I-itsu fudé*. Blue outline. Red seal of Yeijudō.

10¼ × 15⅛ in. (260 × 384).
Goncourt, 1.
Collection: Tuke.

HOKUSAI. No. 97.

100. ONO SHINDEN, SUNSHU (SURUGA). Fuji rising over white mists beyond blue-green marshes; blue-clad peasants and pinkish buffaloes carrying great bundles of straw file along the foreground Signed, *Zen Hokusai I-itsu fudé.* Black outline. Red seal of Yeijudō.

9⅞ × 14⅝ in. (252 × 371).
Goncourt, 2.
Collection: Alexander.

101. FUJI FROM KATAKURA TEA-FIELDS IN THE PROVINCE OF SURUGA. The yellow tea-fields, with women in blue or green dresses at work picking leaves, and men carrying baskets; in the foreground a man in green pulls a horse across a little bridge over a stream, and another by a shed is putting a straw shoe on a horse. Tree r. Fuji white and blue, on the horizon. Signed, *Zen Hokusai I-itsu fudé.* Black outline.

10¼ × 14⅞ in. (260 × 378).
Goncourt, 3.
Collection: Morrison.

102. NAKABARA, SOSHU (SAGAMI). From the foreground two coolies, followed by a boy, cross a plank-bridge over a shallow blue stream, in which a man fishes with a basket l.; three more coolies, one with a yoke and the others with packs on their backs, are passing along the further bank of the stream. Beside the bridge is a wayside Buddhist monument of reddish stone. Rattles for scaring birds hang on lines r. Fuji, snow-sprinkled and blue, towers on the horizon beyond yellow fields and bands of mist. Signed, *Zen Hokusai I-itsu fudé.* Black outline.

9⅞ × 14½ in. (251 × 370).
Goncourt, 26.
Collection: Alexander.

103. HAKONE LAKE, SOSHU (SAGAMI). Tree-fringed shores of a lake, with floating layers of mist, rising into rounded green hills between which, far away, rises the sharp peak of Fuji. Designed in blue, two tones of green, and a very pale pink. Signed, *Zen Hokusai I-itsu fudé.* Black outline.

10 × 14⅝ in. (253 × 372).
Goncourt, 28.
Collection: Alexander.

104. SHICHIRI-GA-HAMA, SOSHU (SAGAMI). Designed entirely in white and blue. An irregular rocky peninsula juts out r. with clumps of trees rising against the distant snowy mass of Fuji. Young pines on the foreground hill. White clouds contrast with the deep blue of the horizon. Signed, *Zen Hokusai I-itsu fudé.* Blue outline. Blue seal of Yeijudō.

9⅞ × 14½ in. (251 × 368).
Shichiri-ga-hama is the 'coast of seven *ri* (leagues)'—really a less distance—between Enoshima and Kamakura.
Goncourt, 27.
Collection: Bacon.

105. UMEZAWA, SOSHU (SAGAMI). Designed in tones of blue and green. Five cranes l. on the banks of a little stream, and two others flying up in the direction of Fuji, which rises r. beyond rounded green hills. Conventional layers of mist cut into the design. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

9⅝ × 14⅝ in. (254 × 370).
Goncourt, 29.

106. ENOSHIMA, SOSHU (SAGAMI). Travellers crossing the sand at low tide to the little island where the blue pagoda of Benten's shrine rises out of light-green woods above the clustered houses. The shallow sea breaks in bright sunshine on the sands into lace-like foam. Beyond the distant coast r. rises Fuji white with snow. Signed, *Zen Hokusai I-itsu fudé.* Blue outline. Red seal of Yeijudō.

10 × 14⅞ in. (254 × 377).
Goncourt, 25.
Collection: Hart.

107. ENOSHIMA. Another impression, similar to the last, though with a somewhat deeper tone of green in the foliage. Blue outline. Red seal of Yeijudō.

9¾ × 14½ in. (248 × 367).
Collection: Bacon.

108. ENOSHIMA. Another impression, later, with differences in colour. The blue of the sea is stronger and of uniform tint, the green of

the woods is bluer, the roofs of the houses a pale yellow instead of light red. Black outline. No seal of Yeijudō.

10¼ × 15 in. (260 × 380).
Collection: Morrison.

109. NIHONBASHI, YEDO. View from the Nihon bridge, crowded with foot-passengers and coolies, up a canal lined with white-walled and gray-roofed warehouses, at which yellow boats are unloading. The blue of the water deepens in the distance. Beyond, the towers of Uyeno temple appear among dark-green trees, and Fuji is seen far away above the roofs l. Signed, *Zen Hokusai I-itsu fudė.* Blue outline.

10⅛ × 15 in. (258 × 381).
Goncourt, 41.
Collection: Morrison.

110. MANNENBASHI, FUKAGAWA. Distant Fuji seen between the tall pinkish-brown piers of the wide arch of Mannen bridge over the Fuka river. A number of people are on the bridge, a laden boat on the water and a man fishing r. from a rock in the stream. Green foliage and buildings on either bank. The blue of the river is pale in the foreground. Signed, *Hokusai aratame I-itsu fudė.* Collector's seal of Kiōsai. Blue outline.

10 × 14¼ in. (253 × 364).
Goncourt, 31.
Collections: Kiōsai, Morrison.

111. TATEKAWA, HONJO; TIMBER-YARD. A timber-yard in Yedo by the water side. At the r. Fuji is seen, white, above a pinkish-brown mass of upright poles; in the centre a man is sawing a white log, and stores of yellow bamboo and of heavier woods lie heaped together; at the l. a man is throwing up small billets to another who stands on the top of a tall pile and stacks them in order; beyond the blue water are dark-blue roofs of houses. Signed, *Zen Hokusai I-itsu fudė.* Black outline.

10⅛ × 15 in. (260 × 383).
Goncourt, 30.
Collection: Morrison.

112. FUJI FROM THE SAZAIDO, IN THE TEMPLE OF THE FIVE HUNDRED RAKAN, YEDO. On a balcony adjoining the Sazaidō or great hall of the temple, the end of which appears r., a group

of men and women, dressed in shades of blue, look out across a gray lake to Fuji. The mountain rises beyond a light-green bank, which partly hides the roofs of Yedo and the stacks of a timber-yard. At the r. of the balcony a man and a woman sit on the floor resting against the boxes, containing the images of Kwannon, which they carry on their backs. Signed, *Zen Hokusai I-itsu fudé.* Black outline.

9⅞ × 14⅝ in. (250 × 375).
Goncourt, 32.
Collection: Morrison.

113. THE ROOF OF HONGWANJI TEMPLE, ASAKUSA, TOTO (YEDO). The gable of part of the temple r., with workmen repairing the tiles of the roof. Below l. are the roofs of Yedo with the scaffolding of a fire-station rising above them, a red kite flying high in the air, and over floating mist the cone of Fuji. Composed in blue and green, with a little light-red tint. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

9¾ × 15⅝ in. (248 × 370).
Goncourt, 44.
Collection: Alexander.

114. THE WEIR AT SENJU, BUSHU. A man leading a pack-horse past the weir, beside which two men sit l. fishing in the river, the upper Sumida, called Tamagawa. A straw horseshoe is tied to the cord by which the horse is led. The man pushes back his hat to look across the fields to Fuji. Composed in blue, light red, and two shades of green. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

9⅜ × 14¼ in. (239 × 361).
Goncourt, 36.
Collection: Morrison.

115. FUJI SEEN FROM SENJU ACROSS THE STREET OF FLOWERS, YOSHIWARA. Fuji on the horizon beyond the walled enclosure of the Yoshiwara. On a pink path across the tawny fields sit two girls admiring a Daimio's procession which passes along the foreground, a number of the men, dressed in blue and green, carrying muskets in red cloth cases. Layers of pale blue mist invade the design. Signed, *Zen Hokusai I-itsu fudé.* Black outline.

10⅛ × 15 in. (257 × 380).
Goncourt, 37.
Collection: Morrison.

116. MORNING AFTER THE SNOW AT KOISHIKAWA, YEDO. A clear morning after snow, which covers roofs and trees in the foreground and the plain beyond. At the l., from a tea-house balcony, a girl points out Fuji to a group of visitors. Composed in white and blue, cold green and yellow. Signed, *Zen Hokusai I-itsu fudé.* Blue outline. Red seal of Yeijudō.

9⅞ × 14⅝ in. (250 × 370).
Goncourt, 5.
Collection: Alexander.

117. SEKIYA, ON THE BANKS OF THE SUMIDA. On a raised road, which curves away into the marshes l., three horsemen gallop one after another from the foreground, bending forward against the wind. Each wears a round straw hat; one is in gray on a red horse, the second in red on a gray horse, the third in gray on a yellow horse. On the horizon r. Fuji rises solitary, all red in the low sun. Brick red and warm yellow green are foiled by brownish gray, and greens of colder tone. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

9⅜ × 14¼ in. (239 × 360).
Goncourt, 46.
Collection: Morrison.

118. MITSUI SHOP IN SURUGA STREET, YEDO. Fuji, white and blue, is seen beyond the entrance-gate to the celebrated shop of Mitsui. Buildings r. and l. Workmen are repairing tiles on the roof r. Two kites are flying in the clear blue sky. On sign-boards are the sign of the Mitsui firm, *Mi tsui,* 'three wells,' and notices *Drapery, Cash, No sham prices,* etc. A glimpse of green foliage and blue roofs contrasts with the gray and sand-colour of the buildings. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

9¾ × 14⅜ in. (248 × 367).
Goncourt, 42.
Collection: Morrison.

119. RIOGOKU BRIDGE AT EVENING FROM OMMAYAGASHI. The broad Sumida, with the great bridge l., and over its further end Fuji rising dark and clear against the evening sky. From the near shore a ferry-boat full of men and women is starting to cross the water. Composed

in blue, yellow, gray and green. Signed, *Zen Hokusai I-itsu fudé.* Blue outline. Red seal of Yeijudō.

9¾ × 15 in. (246 × 380).
Goncourt, 45.
Collection: Morrison.

120. ENZA NO MATSU, THE 'CUSHION-PINE,' IN AOYAMA. A party of men picnicking r. on a hillock look across the famous old pine, its branches supported by trestles and covering a vast extent of ground, to Fuji towering gray beyond the mists. Green, gray and blue are relieved by bright yellow, and a few touches of red in the picnic party. Signed, *Hokusai aratamé I-itsu fudé.* Blue outline.

10 × 14⅝ in. (252 × 372).
Goncourt, 33.
Collection: Morrison.

121. SURUGADAI, YEDO. The leafy hill in the centre of Yedo, sloping up l. from the road, along which coolies are passing. Fuji appears r. above the roofs of the city. Composed in blue, gray, yellow and green. Signed. *Hokusai aratamé I-itsu fudé.* Blue outline.

9⅞ × 14⅝ in. (251 × 372).
Goncourt, 43.
Collection: Morrison.

122. SHIMO MEGURO. 'Lower Meguro,' a little village near Yedo. Fuji rises white on a blue horizon, over a dip between low green and yellow hills covered with terraces on which vegetables are grown. Pinkish thatch of cottage roofs in the foreground l. On a path are two men, a woman and a boy, and a man with a mattock climbs the hill at the l. The figures are dressed in gray, blue or green. A pine tree r. stands out against the sky. Signed, *Zen Hokusai I-itsu fudé.* Blue outline. Red seal of Yeijudō.

10 × 15⅛ in. (253 × 383).
Goncourt, 35.
Presented by Arthur Morrison, Esq., 1914.

123. TSUKUDAJIMA. The little island of Tsukuda, off the mouth of the Sumida, masts of boats rising beyond its roofs and trees. Fuji rises white over the low green coast in the distance. In the foreground, a large boat laden with cotton-bales and a number of smaller boats. Composed in

green, blue, and pale red. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

$9\frac{7}{8} \times 14\frac{5}{8}$ in (250 × 371).
A poor impression.
Goncourt, 38.
Reproduced in colours by Perzynski, 'Hokusai,' p. 64.
Collection: Alexander.

124. TAMAGAWA, MUSASHI. The Tama river, wrinkled with little waves, and beyond, over a broad bank of flushed white cloud, Fuji, dark blue, tipped with white. On the river a ferry-boat with faggots, and on the nearer bank a man leading a horse with faggots on its back. A blue tree in the r. foreground. Signed, *Hokusai I-itsu fudé.* Blue outline.

$9\frac{3}{4} \times 14\frac{1}{8}$ in. (245 × 361).
Goncourt, 39.
Reproduced in colours by Perzynski, 'Hokusai,' p. 15.
Collection: Alexander.

125. TAMAGAWA, MUSASHI. Another impression, with black outline and black tree. The waves are printed blue, not partly blind-printed as in earlier impressions.

$10\frac{1}{4} \times 15\frac{1}{8}$ in. (360 × 385).
Collection: Morrison.

126. FUJI FROM GOTENYAMA ON THE SUMIDAGAWA. Cherry trees lift their delicate clouds of bloom against clear blue sky on the mounded hills, up which groups of holiday-makers are coming to picnic, and admire the peerless mountain seen across the broad waters of the Sumida. Composed in blue, yellow, green and gray, with a pale pink flush on the blossom. Signed, *Zen Hokusai I-itsu fudé.* Black outline. Red seal of Yeijudō.

10 × $14\frac{5}{8}$ in. (256 × 372).
Goncourt, 40.
A fine impression, with delicate embossing in the blossom (white instead of pink in some impressions).
Collection: Morrison.

127. THE HOLLOW OF THE DEEP-SEA WAVE OFF KANAGWA. The great wave rises l. in a monstrous crest, dark and blue within, white above, and shivers into fantastic claws and drops of

foam, about to fall upon three long boats in the trough of the waves below. Above the hollow appears Fuji white on a dark gray horizon. Composed in tones of blue and gray. Signed, *Hokusai aratamé I-itsu fudé.* Blue outline.

9¾ × 14½ in. (248 × 368).
Goncourt, 20.
Reproduced in colours by Holmes, ' Hokusai,' pl. XII.
Collection: Morrison.

128. FUJI FROM HODOGAYA, ON THE TOKAIDO. Fuji, black and white, seen between the red stems of pines fringing the high road, along which in the foreground travellers pass. A man leads a horse ridden by a woman; at the l. the bearers of a *kago* are resting; at the r. a *komusō* passes by a Buddhist shrine. Blue and bluish greens are opposed by brownish red. Signed, *Zen Hokusai I-itsu fudé.* Black outline.

10¼ × 15 in. (260 × 382).
Goncourt, 21.
Collection: Morrison.

129. KANAYA FORD ON THE TOKAIDO. Through the blue water, which heaves in long waves, men are being carried on the shoulders of naked coolies; *norimon* and great bales of merchandise are also being carried by gangs of fourteen to twenty men each. On the further side is a village and groups of travellers who have already crossed or are about to cross. Banks of sand along the shore are bound and covered with bamboo, and over these l. appears the distant Fuji. Blue-green and yellow are foiled by touches of red in the dresses. Signed, *Zen Hokusai I-itsu fudé.* Black outline. Red seal of Yeijudō.

10¼ × 14⅞ in. (260 × 377).
Goncourt, 23.
Collection: Morrison.

130. THE COAST OF TAGO, NEAR YEJIRI, ON THE TOKAIDO. Fuji all blue, dappled with snow, rises beyond hill and cloud above a village among woods on the sea-shore. The sands are dotted with people. In the foreground are two big boats being rowed; two others are nearer the land. Pale ochre yellow and gray are opposed to blue and green. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

10 × 14¼ in. (252 × 362).
Goncourt, 24.
Collection: Morrison.

131. YOSHIDA ON THE TOKAIDO; FUJIMI TEA-HOUSE. A room in the tea-house. A waitress is pointing out Fuji to two ladies seated on the balcony of the wide window. Two coolies are resting r. At the l. are two *kago*-bearers, one of them softening his sandal by beating it with a mallet. A few touches of red in the figures enliven the prevailing tones of blue, gray, pale yellow and green. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

9⅞ × 14⅝ in. (250 × 372).
Goncourt, 22.
Collection: Morrison.

132. FUJI FROM THE MOUNTAINS OF TOTOMI. Wood-sawyers on a mountain-side. A huge square log is supported aslant on tall trestles, between the poles of which is a view of the cloud-wreathed cone of Fuji. The wood is being sawn up by two men, one kneeling below, the other standing on the log. A woman and child look at another sawyer at work l., and a boy sits by a fire which sends up a dense smoke. The pinkish tone of the timber contrasts with the gray and blue landscape. Signed, *Zen Hokusai I-itsu fudé.* Black outline.

10 × 14⅝ in. (254 × 372).
Goncourt, 14.
In later impressions the great log is white, as in the example reproduced in colours by Perzynski, 'Hokusai,' 1904. p. 80.
Collection: Morrison.

133. LAKE SUWA, PROVINCE OF SHINANO. On a little promontory is a thatched hut under two pine-trees; below and beyond, the calm lake stretches to its rocky shores under an evening sky. Fuji stands up beyond the hills on the horizon. Dotted about the foreground are straw shelters for young trees. Composed in blue and green, with some pale yellow and pale orange. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

9¾ × 14½ in. (248 × 369).
Goncourt, 13.
Sometimes printed all in blue.
Collection: Alexander.

134. OFF THE COAST OF KAZUSA. Two junks with light red hulls and with yellow matting on their decks are sailing l. in a light breeze. Fuji rises white over a low green coast in the far distance. The water is

deep blue in the foreground. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

10¼ × 15 in. (260 × 380).
Collection: Morrison.

135. USHIBORI, IN THE PROVINCE OF HITACHI. The fore-part of a big junk moored among reeds; a man leans out of the cabin to pour away the water in which rice has been washed; two herons take wing l.; over the marshes r. is Fuji. Composed in tones of blue and green, foiled by pale red. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

10 × 14⅝ in. (254 × 373).
Goncourt, 12.
This subject is sometimes printed all in blue, sometimes blue and green; a yellow block has also been used for some impressions.
Collection: Morrison.

136. FUJI FROM THE MINOBU RIVER. Coolies with two led horses are meeting a *kago* and bearers on the bank of the Minobu river, which rushes foaming past. A few trees r. On the further side rugged crags, brown or blue, tower from a wall of mist, showing between them a glimpse of the white crest of Fuji. Blue and green contrast with yellow and pinkish brown. Signed, *Zen Hokusai I-itsu fudé.* Black outline.

10⅛ × 14¾ in. (258 × 375).
Goncourt, 7.
Collection: Morrison.

137. FUJI REFLECTED IN LAKE MISAKA, PROVINCE OF KAI. Green indented shores of the still lake with yellow thatch of village roofs among trees, and Fuji rising tawny gray beyond, reflected in the blue-gray water. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

10 × 14⅞ in. (254 × 377).
Goncourt, 17.
Collection: Morrison.

138. INUME TOGE, KOSHIU (KAI). The mountain-pass at Inume; a long green ridge sloping up from l. to r. with travellers and two pack-horses on it. The hollow beyond is filled with mist, against the white of which rise blue and yellow tree tops. Beyond rises Fuji, brown

with blue above and crest of snow. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

9⅞ × 14⅝ in. (250 × 371).
Goncourt, 16.
Collection, Alexander.

139. MISHIMA GOI, KOSHIU (KAI). The straight stem of a huge *icho* tree rises in the foreground, and travellers are measuring its girth with joined hands. It stands on a ridge above a hollow, out of which Fuji towers, blue at the summit, with curling cloud wreathed about it. Composed in blue, bluish green, and gray. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

9⅞ × 14⅝ in. (250 × 371).
Goncourt, 18.
Collection: Alexander.

140. KAJIKA-SAWA, KAI. On a green rock which projects over the blue breaking waves a fisherman stands pulling in the lines of his nets; a boy is seated beside him. Out of vapour over the sea the cone of Fuji half appears. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

9⅝ × 14½ in. (250 × 369).
Goncourt, 34.
Collection: Alexander.

141. ISAWA, KOSHIU (KAI); EARLY MORNING. Fuji, dark except at the summit, rises out of banks of vapour, with snow flushed by dawn. In the foreground a party of travellers are making an early start; the houses, with pinkish thatched roofs, are closed and silent in the twilight as they pass r. towards a bridge that spans a broad stream. Gray, pink, blue and green colours. Signed, *Zen Hokusai I-itsu fudé.* Black outline.

9⅞ × 14⅝ in. (250 × 371).
Goncourt, 19.
Collection: Alexander.

142. THE WATER-WHEEL AT ONDEN. A great water-wheel l. turned by a stream running under it. In the foreground a boy draws a tortoise by a string, a woman carries a bucket, and another woman washes herbs in the stream. Just beyond the stream two men climb with bundles from the lower ground r., and Fuji appears over fields and mists.

Composed in yellow and gray, blue and green. Signed, *Zen Hokusai I-itsu fudé.* Black outline. Red seal of Yeijudō.

9½ × 14½ in. (242 × 368.)
Goncourt, 15.
Collection: Morrison.

143. TODO NO URA; THE TODO COAST. Hillocky yellow banks r. with reeds and bushes below a road and village. In the foreground men and women gather shell-fish in the shallow pale blue water near two tall *torii*, under one of which is a view of the snow-covered mountain. Signed, *Zen Hokusai I-itsu fudé.* Blue outline.

10⅛ × 14¾ in. (256 × 372).
Goncourt, 6.
Collection: Morrison.

144. FUJIMIHARA, BISHIU PROVINCE. Fuji seen across flat gray fields and distant blue woods, framed in the circle of a huge tub; a cooper, kneeling inside the tub, is caulking the seams. Composed in gray and blue, with pale tones of pink and yellow. Signed, *Hokusai aratamé I-itsu fudé.* Blue outline.

9⅞ × 14¾ in. (252 × 374).
Goncourt, 4.
Collection: Morrison.

145. ASCENT OF FUJI. A number of men in the white dress of pilgrims climb the upper slopes of the mountain, along red and gray ridges among which white mists float, towards a cavern r., already filled with pilgrims resting. In the foreground a man mounts a steep place by a ladder. Green boughs of a tree l. Signed, *Zen Hokusai I-itsu fudé.* Black outline.

10 × 14¾ in. (254 × 376).
Goncourt, 10.
Collection: Morrison.

[146–153]. 'The Waterfalls'; a series of eight prints, entitled *Sho-koku Takimeguri,* 'Going the Round of the Waterfalls of the Country.' Published about 1827, according to De Goncourt; according to Fenollosa about 1830–1835. The earlier is the likelier date. The order given is that of De Goncourt. The title is on an upright label in each print, followed by the sub-title for the particular print. Signature, *Zen Hokusai I-itsu fudé.* Publisher's seal, *Yeijudō.*

146. KIRIFURI FALL IN KUROKAMI MOUNTAIN, PROVINCE OF SHIMOTSUKE. A torrent pouring in many streams down a crag. Three men look up at the cascade from the foreground; two others are high up on the steep grassy slope r. Two shades of blue, cold and warm green, pale ochre yellow and brown. Blue outline. Red seal of Yeijudō.

$14\frac{1}{2} \times 9\frac{7}{8}$ in. (268 × 250).
Reproduced by Koechlin, pl. lxxxvi. No. 292.
Collection: Morrison.

147. WATERFALL OF ONO, ON THE KISOKAIDO. The fall plunges sheer from a cliff l. into a stream, which foams away under a little bridge. Five coolies on the bridge admire the fall. On a jutting rock beyond the bridge is a small shrine, and above r. an overhanging crag towers among mist. Light red and yellow contrast with tones of gray, blue, and green. Blue outline. Red seal of Yeijudō.

$15\frac{1}{8} \times 10\frac{1}{8}$ in. (385 × 259).
Collection: Morrison.

148. KIYODAKI (THE FALL OF PURE WATER) AT THE SHRINE OF KWANNON, AT SAKANOSHITA ON THE TOKAIDO. The water veins the hillside with dark trickling runnels. In front, and half hiding the fall, rises a cliff, with thatched tea-houses below and steep steps above, up which two men are mounting towards the shrine, where a third is already at his devotions. Tones of grayish green and blue relieve warm drab. Blue outline. Red seal of Yeijudō.

$14\frac{5}{8} \times 16\frac{1}{8}$ in. (372 × 257).
Collection: Morrison.

149. YOSHITSUNE UMA ARAI NO TAKI. The Fall of the Washing of Yoshitsuné's Horse in Yoshino. A full torrent plunging in zigzag curves down a hillside. At the foot of the upper and greater fall two coolies are washing a horse of red colour; an allusion to the legend that the famous hero Yoshitsuné washed his charger at this stream. The dark brick-red of horse and rocks contrasts with tones of green and blue. Blue outline. Red seal of Yeijudō.

$14\frac{3}{8} \times 9\frac{7}{8}$ in. (366 × 249).
Reproduced in colours by Holmes, 'Hokusai,' pl. xiv.
Collection: Morrison.

150. WATERFALL OF AMIDA, IN THE PROVINCE OF KISO. From a round hollow worn in the top of a huge cliff, and supposed to resemble the head of Amida Buddha, a stream falls sheer, dispersing as it falls, into a dark gulf. On either side in front are overhanging crags, bright yellow and green in sunshine against the gloom within, and on a ledge l. three men are preparing a picnic. Blue outline.

14¾ × 10¼ in. (365 × 260).
Reproduced by Koechlin, pl. lxxxvi. No. 290.
Collection: Morrison.

151. FALL OF AOIGA OKA, YEDO. The broad fall, of no great height, pours over a stone wall, from a still lake dotted with lotus leaves, into a stream below. In the foreground two coolies, one with buckets of shell-fish on a yoke, are resting; others are going up a hill l. to a house above. Grayish-blues and greens, foiled by yellow and drab. Blue outline. Red seal of Yeijudō.

14⅝ × 10¼ in. (372 × 259).
Collection: Morrison.

152. FALL OF ROBEN, OYAMA, PROVINCE OF SOSHU. The water spouts from a wooded height r. into a pool below, where a number of coolies are bathing, some of them with the poles of *norimon* in their hands. Cottages l. and r.; in one of them are towels on a rail and a pile of round hats on the floor. Warm and cold greens, blue, and a pale salmon tint. Blue outline. Red seal of Yeijudō.

14⅞ × 10 in. (378 × 253).
Collection: Morrison.

153. THE FALL OF YORO, PROVINCE OF MINO. A broad volume of water descending straight from a rocky ridge. A jagged rock rises in the stream in front of the base of the fall. In the foreground is a thatched hut in which three men are resting, while two others outside admire the fall. Designed in blue, white, and green, with some gray and yellow. Blue outline. Red seal of Yeijudō.

15⅛ × 10½ in. (384 × 265).
Reproduced in colours by v. Seidlitz, p. 156.
Collection: Morrison.

[154–167.] 'The Bridges'; set of eleven prints entitled *Sho-koku Meikio Kiran*, 'Novel Views of Famous Bridges in various Provinces';

issued 1827–30. The title of the series is on an upright label on each print, followed by the sub-title. Signature, *Zen Hokusai I-itsu fudé.* Publisher, *Yeijudō.* The order is that given by De Goncourt.

154. TOGETSUKIO BRIDGE, THE BRIDGE OF THE REFLECTED MOON, ARASHIYAMA, PROVINCE OF YAMASHIRO. A wooden bridge l. crossing a broad blue river, on which is a raft. On the further shore, behind a row of mingled pines and flowering cherries, rises, round and green, the double summit of Arashiyama, barred with rosy strips of mist.

10⅛ × 14¾ in. (257 × 376).
Collection: Morrison.

155. THE BRIDGE OF BOATS AT SANO, PROVINCE OF KOZUKE. Snowy landscape. The Bridge of Boats, held together by cables, is forced into a curve by the strong stream of the Toné river, flowing l. On the r. foreground is a cottage and a pine-tree. Four travellers, one on horseback, are crossing the bridge. The cold blue of the stream throws up the white, green, and brownish-red of the landscape. Red seal of Yeijudō.

9⅞ × 14⅛ in. (250 × 368).
Collection: Morrison.

156. KUME NO KAKE HASHI, THE HANGING CLOUD BRIDGE OF GYODOSAN, ASHIKAGA. A light wooden bridge connecting a rocky cliff r. with an isolated crag, on which is a hut. The chasm between and the hollows of the hills are filled with white mist, a coil of which floats off into the blue sky above. A path r. leads up the green and yellow cliff to a house built on a ledge. Red seal of Yeijudō.

9¾ × 14¼ in. (247 × 362).
Collection: Morrison.

157. THE HANGING CLOUD BRIDGE OF GYODOSAN. A later impression of the same print, differently coloured; the greens are colder and bluer, and the yellow is replaced by reddish brown. The title is on a green, instead of a yellow, label.

9⅞ × 14½ in. (251 × 369).
Collection: Hart.

158. TSURI HASHI, THE HANGING BRIDGE ON THE BOUNDARIES OF HIDA AND ETCHIU PROVINCES. A fragile bridge of bamboo and cord only, suspended across a gulf where pine-tops emerge from the mist. A man and a woman, each with a burden, are crossing the bridge. Two deer are on the hilltop r.; at the l. pinnacles of rock tower up, one of them, beyond the bridge, standing deep blue against the sky. Red seal of Yeijudō.

9⅞ × 14⅜ in. (252 × 365).
Collection: Morrison.

159. THE HANGING BRIDGE BETWEEN HIDA AND ETCHIU. A later impression of the same print, with the same differences in colouring as between Nos. 156 and 157. The sky is gray.

9⅝ × 14⅛ in. (245 × 360).
Collection: Hart.

160. KINTAI KIO (BRIDGE OF BROCADE SASH), PROVINCE OF SUWO. A bridge of four stone piers supporting light arches of wood, across a still river with sandy banks. It is raining, and through the rain appears a peaked hill in the distance beyond trees and mist. A few figures on the bridge; roofs in the foreground. Green, blue, pinkish brown, and yellow, all sober and subdued in tone. Red seal.

9⅞ × 14½ in. (250 × 370).
Collection: Morrison.

161. YAHAGI NO HASHI, THE ARCHERS BRIDGE, OKAZAKI, TOKAIDO. A bridge built in a single immense arch on wooden piers, high (because of floods) above a dark gray river bed, veined blue with thin runnels of water. Crowds crossing the brown and yellow bridge watch a group of archers shooting at a target in the river bed beyond the bridge. In the foreground are white cloths hung out to dry, and big hats hung on sticks and looking like great toadstools.

9½ × 14¼ in. (242 × 365).
Reproduced by Koechlin, pl. lxxxv., No. 286.
Collection: Morrison.

162. TAIKO BASHI, THE DRUM BRIDGE, TENJIN SHRINE, KAMEIDO. A semicircular arch built of wood and forming a bridge between two parts of the temple precincts. Visitors to the shrine are

mounting the steep curve of the bridge or loitering on and near it. At the r. is a pergola built into the water. Pinkish brown and yellow contrast with blue and dark green.

$9\frac{7}{8} \times 14\frac{5}{8}$ in. (251 × 370).
Collection: Morrison.

163. ESTUARY OF THE AJI RIVER, TEMPOZAN, PROVINCE OF SETTSU. A promontory rises r., connected by wooden bridges with a little island beside it, and covered with cherry blossom and the young foliage of spring. The slopes are yellow in bright sunshine; at the l. is the river broadening to its mouth. Numerous holiday-makers are on the brown paths winding up the hill and by the blue water. Appended to the signature is: *Cherry flowers painted by request.* Red seal of Yeijudō.

$10\frac{1}{4} \times 15\frac{1}{8}$ in. (261 × 385).
Collection: Morrison.

164. TEMMA BASHI, OSAKA, PROVINCE OF SETTSU. Evening of the Festival of Lanterns. The vast span of the wooden bridge across the river at Osaka, thronged with people. Red lanterns are hung all along the bridge and in clusters on boats below. Gray twilight sky over blue of the water that deepens in the distance.

$10\frac{1}{8} \times 14\frac{5}{8}$ in. (257 × 372).
Collection: Morrison.

165. FUKUI BRIDGE, PROVINCE OF ECHIZEN. The centre of the bridge is shown in the l. foreground, with coolies passing, one leading a pack-horse. On the sandy shore of the river beyond are strips of cloth, stiffened with paste, drying. Banks of mist along the low hills. The bridge, half of yellow wood, half of gray stone, was built by a poor and a rich daimio to join their respective domains. Blue and green contrast with red-brown, yellow and gray.

$9\frac{5}{8} \times 14\frac{1}{4}$ in. (244 × 362).
The mark of the publisher *Yeijudō* and the character *ju* are on the cloths carried by the coolies.
Collection: Morrison.

166. YATSU HASHI (THE BRIDGE OF EIGHT), PROVINCE OF MIKAWA. A construction of narrow platforms, built out zigzag over a swamp. The middle part of the bridge is raised in an arch, and men and women on different parts of the bridge admire the iris blossoms in the

water below. Light tones of yellow and brownish pink, foiled by blue and green. Red seal of *Yeijudō*.

10 × 14¾ in. (255 × 375).
Reproduced by Koechlin, pl. lxxxv., No. 288.
The first *Yatsu-hashi* is said to have been built by the poet Narihira.
Collection: Morrison.

167. YATSU HASHI, MIKAWA. Another impression, printed in darker tones.

9⅞ × 14⅜ in. (250 × 366).
Collection: Hart.

[168–177.] Set of Flowers and Birds. Said to have been published in 1828 (Koechlin). Each print is signed, *Zen Hokusai I-itsu fudé*, and has, beside the name of the flower and bird portrayed, a very short poem. Publisher, *Yeijudō*. The impressions described are brilliant and in admirable preservation. This set is sometimes called the Small Flowers to distinguish it from the better-known and larger-sized set of flowers, one of which is catalogued below, No. 178.

Size of each print, 10 × 7¼ in. (253 × 185).

168. CANARY AND YOSHIU, OR SMALL PEONY. Flowers of pale red, of a deeper tinge at the edges of the petals, and gray-green leaves, against a ground of vivid blue. A yellow canary hovers over one of the blossoms. Chinese poem, *This Yoshiu of many leaves is queen of the flowers of the latter spring.*

Reproduced in colours by v. Seidlitz, p. 170.
Some impressions of this print have a white instead of a blue ground.
Purchased, 1910.

169. WAGTAIL AND WISTARIA. A wagtail on the ground with blossoms of wistaria hanging above it. Chinese poem, *The blossom droops low from the tree that towers up to the clouds: a crane's nest hides in its fringes.*

Purchased, 1910.

170. UGUISU AND ROSES. A small yellow bird perched on a spray of roses, red or red-and-white. White and blue sky behind. Verse, *The house on the hill opens when the rose scatters her petals.*

Purchased, 1910.

171. GROSSBEAK AND OSHIROI. The gray bird, with yellow beak, is perched on a spray of *Oshiroi* (Mirabilis Jalaba), thick with flowers of crimson colour, or yellow spotted with crimson. Red flush at the top of the print. Verse, *The flower of the Oshiroi blooms on the other side of the hedge from the peony.*

Purchased, 1910.

172. BUNCHO AND KOJI. A *buncho* (Java sparrow) on a branch of *kōji*, a kind of orange-tree with white-and-purple blossoms. Red flush at the top of the print. Chinese poem, *When the breeze blows from the East peach and greengage cannot withstand it. Their blooms unfold in various colours, and the* kōji *bloom is purple.*

Purchased, 1910.

173. CUCKOO AND AZALEA. A cuckoo calling as it flies over a mass of red, white and purple azaleas. White cloud on blue sky. Chinese poem, *What shock of sound was that, like the splitting of a bamboo? It was the cuckoo's first song.*

Purchased, 1910.

174. RURI AND SHRIKE, STRAWBERRY AND BEGONIA. A *ruri* (variegated kingfisher), followed by a *mozu* (shrike), flying down to a plant of ripe strawberry growing beside a begonia. Sky deepening to dark blue above. Verse, *How the shrike clamour! But mere herbs are their portion.*

Purchased, 1910.

175. CROSSBILL AND THISTLE. The upper part of a tall thistle with red flowers, seen against a blue sky. A crossbill is perched on the stem. Verse, *The Thistle springs on the river bank where the sun shines till the evening.*

Purchased, 1910.

176. KINGFISHER, PINK, AND IRIS. A kingfisher flying down to a cluster of red pinks growing beside an iris. Flush in the upper sky. Chinese poem, *Looking forward and backward as he perches, he seems like a moving jewel of deep blue and green.*

Purchased, 1910.

177. BULLFINCH AND WEEPING CHERRY. A bullfinch hanging upside-down on a drooping branch of blossoming cherry. Background of vivid blue. Verse, *O the cherry-blossom in the early morning from which a little bird appears all dewy !*

The background is pink in some impressions.
Purchased, 1910.

The next number is one of the set of ten ' Large Flowers,' dating from the same period as the Flowers and Birds just catalogued, and also published by Yeijudō.

178. DRAGON-FLY AND KIKYO FLOWERS. A white-winged dragon-fly hovering over a shrub of *kikyō*, the pliant sprays of which, bending to the breeze, are thick with flowers, purple-coloured or white streaked with blue. Yellow background. Signed, *Zen Hokusai I-itsu fudé.*

$10\frac{1}{8} \times 15$ (258 × 380).
Purchased, 1914.

[179–186.] Eight Views of the Lu Chu Islands. The title, *Riu Kiu Hakkei*, in red, is on each print, placed in a cartouche, containing also the sub-title, giving the name of each particular scene, and the signature, *Zen Hokusai I-itsu fudé.* Publisher, *Mori.* The colouring of this set varies little in character, the prints being mainly designed in blue, white, and green, relieved by warm yellow or brownish red.

179. THE BAMBOO HEDGE OF KIUSON VILLAGE. A village with roofs and trees half-hidden in mist. A few figures are on an embankment bordering calm water in the foreground, and a boat is on the water. A row of bamboo-clumps along the front of the village.

$9\frac{3}{4} \times 14\frac{5}{8}$ in. (248 × 372).
Collection: Morrison.

180. MOONLIGHT NIGHT AT SENKI. A stone bridge of three arches spanning a river, or inlet, on the r. bank of which is a village. Two boats r. and figures on and near the bridge. Over mist beyond, the nearly full moon appears above the dark blue mass of a rounded hill. Broad bands of yellow mist lie on the water.

$9\frac{3}{4} \times 14\frac{1}{2}$ in. (247 × 368).
Collection: Morrison.

181. THE SACRED FOUNTAIN, JOGAKU. Water pouring into a pool from a rock. At the r. a path leads to a gate among the pines. A white mist floats about the green slopes of the hilly landscape, and on the horizon rises the red peak called Riu Kiu Fuji.

$9\frac{3}{4} \times 14\frac{5}{8}$ in. (247 × 372).
Collection: Morrison.

182. AUTUMN EVENING LIGHT AT CHOKO (LONG RAINBOW). A still and hazy sea with green islands rising from the haze. A stone causeway, with bridges at intervals, runs diagonally in a curved line from the r. foreground, where trees grow on the shore. Two boats, l.

10 × $14\frac{1}{2}$ in. (252 × 368).
Collection: Morrison.

183. THE VOICE OF THE LAKE IN RINKAI. Two islets connected by an irregular stone causeway, forming a narrow peninsula shaped like a dragon and projecting from the r. foreground into the sea. A boat l., and coast r. On the nearest islet are blue-roofed houses enclosed by a wall, and on the further one a bastion of stone.

$9\frac{5}{8} \times 14\frac{1}{4}$ in. (244 × 361).
Collection: Morrison.

184. THE BANANA GROVES OF CHIUTO. Near view of a village from the sea. Among the blue roofs rise the long broad leaves of the banana trees, within a wall of masonry. Above mist at the r. rise rounded hills.

$9\frac{5}{8} \times 14\frac{1}{4}$ in. (244 × 362).
Collection: Morrison.

185. PINES AND WAVES IN RIUDO, THE DRAGON'S CAVE. A sea coast, indented and fringed with little islands, which are sparsely overgrown with pines. Snow covers the scene, throwing into relief the deep blue of a pool or inlet, beside which are some low buildings. At the r. green tops of trees show above the mist under a snowy hill. Two boats on the sea l.

$9\frac{5}{8} \times 14\frac{1}{4}$ in. (243 × 360).
Collection: Morrison.

186. EVENING GLOW ON TEKIGAI. A rocky promontory with a walled shrine at the top of it. A broad path leads up from the low

shore r., where a few small buildings are visible. Two junks are putting out to sea l. Sunset glow on the upper part of the mass of rock.

$9\frac{3}{8} \times 14\frac{1}{4}$ in. (238 × 360).
Collection: Morrison.

[187–197.] *Hiakunin Isshiu Ubagwa Yetoki*; The Hundred Poems Explained (or illustrated) by the Nurse. Illustrations of the famous anthology, Hiakunin Isshiu. Only twenty-seven of the hundred poems are known to have been illustrated by Hokusai in this series.

In the upper right-hand corner of each print is the title of the series on a narrow upright label: and on a square label overlapping this is the text of the poem illustrated, with the name of the poet. Each print is signed, *Zen Hokusai Manji.* Red seal of the publisher, *Yeijudō.*

187. POEM BY THE EMPEROR TENJI TENNO (I). Autumn rice-fields, with thatched roofs l. showing brown among trees, and low hills beyond rising above the mist. Two labourers are carrying sheaves along a path on which are two travellers; and on a bridge r. a peasant and his wife are going home, preceded by a boy. In the centre three trees stand against the rosy evening sky. Poem, *Through the tattered roof of the harvest hut, ill thatched with rushes, the falling dew makes wet the sleeves of my garments.*

$10 \times 14\frac{5}{8}$ in. (255 × 371).
Reproduced by Koechlin, pl. cix., No. 353.
The emperor Tenji reigned in the 7th century A.D. The poem is said to have been prompted by the emperor's pity for the hard lot of the peasants. The falling dew is symbolical of tears.
Collection: Hart.

188. POEM BY THE EMPRESS JITO (II). Two women carrying newly-washed linen on a pole are going up from a river, which laden coolies are fording. In a village, r., white cloth is hung out to dry. A round hill, darkly red, rises l. Sharp contrasts of cold blue-green with chocolate brown. Poem, *Spring is gone, and summer comes, and the white robes of the Immortals are spread on the fragrant Hill of Heaven.*

$9\frac{3}{4} \times 44\frac{1}{4}$ in. (246 × 366).
Jito, the daughter of Tenji, reigned from 690–696 A.D.
Collection: Morrison.

189. POEM BY YAMABE NO AKAHITO (IV). A number of travellers are climbing a steep path up the cliffs r., from which there is a wide view over the blue Bay of Tago and Fuji white on the flushed horizon. The top of the cliff is bright in yellow sunshine. Poem, *I went out upon the shore of Tago Bay, and as I looked, lo! the snow had fallen and shone dazzling on the peak of Fuji.*

9⅞ × 14½ in. (250 × 368).

Akahito (8th century) was a younger contemporary of Hitomaro. These two are the most famous of the old poets of Japan.

Collection: Morrison.

190. POEM BY CHIUNAGON YAKAMOCHI (VI). Off a coast of fantastic reddish rocks a junk is moored with a boat beside it; and on the prow of the junk two Chinese sailors are pointing to a flight of magpies. Three other junks are moored not far away, and a coast is visible in the r. distance. Red, blue, black and white compose the colour scheme. Poem, *Long, long I gazed at the Magpies' Bridge, till at last the hoar-frost glimmered white upon it, and I knew that dawn was at hand.*

10 × 14⅞ in. (255 × 380).

'*Kasasagi*' means the 'bridge of magpies,' fabled to span with their interlocked wings the Milky Way on the seventh day of the seventh month, that the Weaving Princess and her lover, the Heavenly Herdsman, may meet. Their meeting on this one day of the year is celebrated in the Tanabata Festival. But *Kasasagi* is also said to have been the name of a bridge in the gardens of the imperial palace, which it would have been profane to mention directly; hence the allusion to the ideal bridge, and the Chinese placing of the scene.

Collection: Morrison.

191. POEM BY ABE NO NAKAMARO (VII). The exiled poet Nakamaro standing on a promontory of the coast of China and contemplating regretfully the moon reflected in the calm sea below. An attendant kneels on each side of the poet in an attitude of deep respect, and a group of servants wait by a screen in the foreground. Dull red, brown, and yellow in the dresses relieve the black, green, and blue of the landscape. Poem, *O can it be that the moon I see wandering out into the wilderness of sky is the same moon that rises over Mikasa Hill in my own Kasuga?*

9¼ × 13⅞ in. (235 × 353).

Nakamaro was sent to China A.D. 716, to study Chinese literature and to discover the secret of the Chinese calendar. He is said to have been detained by contrary winds, and to have died in exile. A more dramatic legend relates that suspecting his motives the Emperor banqueted him on a palace roof, and while he slept, overcome with wine, the stairs were removed, and he was left to die of hunger. Awaking in the moonlight

and biting his thumb, he wrote this poem with blood upon his sleeve. He then escaped; and after being shipwrecked went to Annam and again to China, where he died in the service of the Emperor. In this print the poet seems to be detained as a prisoner, though treated with outward respect. Cf. the treatment of the same subject in the series Shika Sha-shin-kio, described below.

Collection: Morrison.

192. POEM BY ONO NO KOMACHI (IX). Late spring scene outside a cottage roofed with reddish thatch, by the door of which women are cleaning red and purple strips of cloth and drying them on boards. A man is sweeping the fallen blossom of the cherry-trees, and a fowler, carrying his net, crosses a plank bridge over a stream from which a woman is getting water. Further off, beyond a cottage l. a man is harrowing a marshy rice-field; he and his horse sink deep in the gray soft ground. Grass and foliage are of bluish green. The passing of the bloom and the drudgery of men and women past their youth illustrate the mood of the poem, *While I have been sauntering through the world, looking upon its vanities, lo! my flower has faded and the time of the long rains come.* Red seal of Yeijudō.

$9\frac{3}{4} \times 14\frac{1}{8}$ in. (249 × 359).

Cf. the different version of the poem given under Yeishi, No. 24.

Collection: Hart.

193. POEM BY SANGI TAKAMURA (XI). Women diving for *awabi* on the coast of Isé. They are naked except for a short red skirt. Some are swimming in the water l.; three sit on the top of a tawny rock, arched in shape, and look down on a boat setting out over the swell to the islands dotted over the blue, hazy sea. A laden junk moves along the coast at some distance. Poem, *Tell the people, O boats of fisherwomen, that I row to the Eighty Isles, far in the boundless main.*

$9\frac{1}{4} \times 14\frac{1}{4}$ in. (237 × 363).

Reproduced in colours by Koechlin, Pl. cvii., No. 347.

Takamura was banished on a false charge to the Yasoshima or Eighty Islands on the west coast of Japan; on which occasion he composed this poem.

Collection: Morrison.

194. POEM BY SOJO (BISHOP) HENJO (XII). On a square terrace built upon a green mound two women dancers, with long hair streaming to their feet, dance a sacred dance, fan in hand. Along one side of the terrace sit musicians, one of whom beats the temple drum. On the mound are flowering cherry-trees and clumps of laurel. Below r.

within an enclosure of cloth screens, two rows of spectators in ceremonial costume sit facing each other. It is moonlight, with white strips of cloud on a sky of dusky red. Designed in blue and bluish green, white, red, brown, and pale yellow. Poem, *O might some air of Heaven arise and bring a cloud to bar the paths of heaven, that so this virgin beauty might linger for earthly eyes.* Red seal of Yeijudō.

10¼ × 14¾ in. (260 × 375).

This poem by the Bishop Henjō (9th century) is said to have been inspired by the sight of a dance by the daughters of noblemen at an autumn festival of the Court, when the first rice was offered.

Collection: Morrison.

195. POEM BY ARIWARA NO NARIHIRA (XVII). An arched bridge on wooden trestles spanning the blue Tatsuta river, which rushes into the l. foreground. Peasants, men and women, crossing the bridge or on the bank, admire the drifts of crimson maple leaves carried along by the current. Beyond, on low green hills that emerge from orange mists, tinted maple-trees show against the sky. Poem, *Waters of Tatsuta, never even in the golden age of old did the gods in their might behold you fairer, laced with the crimson of leaves.* Red seal of Yeijudō.

9½ × 14¾ in. (242 × 365).

This poem of Narihira (d. 880) is said to have been inspired by a picture of the maple-reddened Tatsuta on a screen.

Collection: Morrison.

196. POEM BY FUJIWARA NO TOSHIYUKI (XVIII). A junk with one large gray sail, gliding slowly on a calm blue sea past the low green bay of Suminoyé in Settsu. A crimson flush on the horizon. Poem, *Shy as the wave in the darkness on the shores of Sumi Bay, so secretly even my dreams steal their way to my Love.*

9¼ × 14 in. (234 × 356).

The dream-like passing of the solitary sail helps out the effect of the poem.

Toshiyuki was an officer of the Imperial Guard who died 907 A.D.

Collection: Morrison.

197. POEM BY MOTOYOSHI SHINNO (XX). The coast road of the bay of Osaka. Across the water the masts and roofs of the port rise against the evening glow. In the foreground a peasant is exerting his utmost force to pull an unwilling buffalo along the road; and on the grassy bank between the road and the sea two girls with umbrellas stand

looking out over the water, while a boy carrying their luggage stands beside them. Round a little green ness are stakes set up to measure the tides. Brown, green, and blue are relieved by pale yellow. Poem, *Left alone with my tears by the ebb tide of joy, I sigh my soul toward Naniwa, where surely I will go and find my Love, though body and breath fail me.* Red seal of Yeijudō.

10 × 14¼ in. (252 × 362).

Naniwa is Osaka. The struggle of the peasant with his unwilling buffalo illustrates a strong expression in the poem meaning 'to do one's utmost, at the cost of life'; but the word can also mean the stakes used as tide marks, which are always wet with sea-water, as the lover's sleeve is wet with tears.

Prince (Shinno) Motoyoshi was son of a ninth-century emperor. He was famous for his amours.

Collection: Morrison.

198. POEM BY TEISHIN KO (XXVI). In the enclosure of a temple among the Ogura hills the prince Kane-akira-shinno is being reverentially welcomed by the priests. The prince's carriage is partly seen r. Maples grow about the hills, reddening with autumn. Strips of conventional cloud hide the foreground (in the case of this impression covered by hand with a wash of ink). Red, blue, and gray are the dominant colours. Poem, *Leaves of maples of Mount Ogura, if you have hearts, fall not from your branches till your Lord comes again.*

10 × 14½ in. (255 × 368).

The emperor Uda, having abdicated, came to Ogura, and wished that his son, then reigning, should visit the beautiful scene. This poem is said to have been composed for the occasion by the poet, a member of the powerful Fujiwara family.

Collection: Morrison.

199. POEM BY FUJIWARA NO YOSHITAKE (L). A bath-house with verandah overlooking the sea. Two women on the balcony look out over the water, where a pair of cormorants are diving; and two men lounge in a reverie after the bath. From the bath below, where two men are seen in the water, the vapour floats out in sinuous wreaths. Blue and brown are the dominant colours. The blissful mood following a bath illustrates the mood of the poem: *Once I cared not for living; now for your sake, O Love, I would life might endure for ever.* Red seal of Yeijudō.

9½ × 14 in. (240 × 357).

Yoshitaké lived in the tenth century.

Collection: Morrison.

200. POEM BY FUJIWARA NO MICHINOBU (LII). Early morning light over a gray plain, with trees dark on the horizon against the dawn. On the winding roads which lead across the plain, bearers carrying three *kago* and some foot-travellers are already setting out with lanterns. In the foreground two pairs of bearers are hurrying with two light green *kago* down the steep paved street of a village; a coolie runs beside them; and on the near side of the road a coolie starts with a load of tea-leaves or herbs, while his companion adjusts his sandals. The feeling of the coolies is a homely parallel to the lover's cry in the poem: *Though I know that morning will bring the next night nearer, yet morning is hateful to me.* Red seal of Yeijudō.

9½ × 14 in. (242 × 355).
Michinobu was another poet of the tenth century.
Collection: Morrison.

201. POEM BY SANJO NO IN (LXVIII). In a room of a Shinto temple a priest stands, holding up the sacred *gohei*, while an acolyte holds up an offering on a tray before him. Two worshippers prostrate themselves l., and three more on the verandah r. Outside the full moon beams in a gray sky. Brown, blue, red, green and yellow colours. Poem, by Sanjō no In: *If against my will I must linger in this miserable world, how shall I envy the midnight moon her peace!*

10¼ × 14¼ in. (261 × 362).
The emperor Sanjō no In, who ascended the throne in 1011, was forced to abdicate in 1016. The poem was written after his abdication, or when it was in prospect.
Collection: Morrison.

[202–207.] LARGE SURIMONO.

202. LADIES MAKING POEMS FOR THE CHERRY BLOSSOM. Under a flowering cherry-tree on the banks of a stream stands a lady with a *tanzaku* in her hand; she pauses before taking her writing-brush from the tray held before her by a maid, and turns her head to two companions at a little distance l. Another lady comes from the r. past a screen. The ladies wear their long hair down their backs in the fashion of old times. Green and brown in the dresses; light green and yellow tints in the landscape.

7⅛ × 19¾ in. (181 × 503).
This was originally the pictorial half of an invitation to a performance of the kind of *jōruri* called *Tokiwasu*, after the name of its inventor.
Collection: Morrison.

203. A GIRL POURING OUT WATER FOR HER MOTHER. A little girl, dressed in red, pouring out water into a lacquered basin for her mother to wash in. The mother, in a dull purple and white wrapper, sits between a screen and a clothes-horse. Signed, *Sori aratame* (altered to) *Hokusai gwa.* At the l. is an announcement of a private *jōruri* performance. *I am glad you are in good health. With your kind assistance* (lit. 'by your borrowed light') *I propose to open a jōruri meeting on the 23rd at the house of Kusunokiya Ichibei, Second Street, opposite Shiba new gate. I humbly ask you, therefore, to attend there, wet or fine, from the fifth hour of the morning* (i.e., 8 a.m.), *June.*

7⅞ × 20¾ in. (201 × 526).
Collection: Morrison.

204. ONNA NARIHIRA: GIRLS IMITATING THE JOURNEY OF NARIHIRA. Five girls dressed as Narihira and his suite riding along a road, with Fuji, pearl-tinted, in the distance; the girl representing the poet is on horseback. A great pine r., partly hidden by conventional strips of cloud. Delicate tints of gray and pale russet, relieved by brighter tones in the figures. Signed, *Katsushika Hokusai gwa.* Printed on the other side of the sheet, folded over, is an announcement of a Tokiwasu jōruri performance in Nakamuraya, Riōgoku, giving names of masters who will take part with their pupils.

8½ × 22¾ in. (217 × 576).
Collection: Tuke.

205. CHILDREN PLAYING GAMES AT THE NEW YEAR. Seven children on the bank of a stream outside a garden gate. One has a hobby-horse; one pulls a toy fish on wheels; one spins a top; one plays with a tortoise; one writes the character for *spring* on the ground; and two are wading in the water. Their dresses are crimson, purple and green. Signed, *Katsushika Hokusai gwa.* Verse l. On the other half of the sheet (folded over) are six verses by a society of poets; making seven in all. The verses are congratulations on a seventieth birthday.

7¼ × 20⅞ in. (185 × 531).
A reference to the year of the Horse in one of the verses may indicate the date. If so, the year is probably 1810.
Collection: Tuke.

206. A PILGRIMAGE TO THE SHRINE OF BENTEN IN UYENO PARK. View of part of Shinobazu lake, framed by green woods,

HOKUSAI. No. 214.

HOKUSAI. No. 215.

with the shrine on a little island joined to the shore at the r. by a causeway. Along the road on the bank r. streams a company of geisha, mostly dressed in red and (faded) purple, making for the shrine. Signed, *Katsushika Hokusai gwa.*

$7\frac{1}{2} \times 20\frac{1}{2}$ in. (192 × 519).
About 1810–12.
Collection: Hart.

207. CHERRY-BLOOM AND FUJI. Upper boughs of trees lifting over layers of mist their masses of pink and white blossom. Far away, the white cone of Fuji hangs high and phantasmal in the air. Signed, *Hokusai gwa.*

$7\frac{3}{4} \times 21\frac{1}{2}$ in. (198 × 547).
On the other half of the sheet, folded back, is the programme of a concert, with the name of the patron, *Fujita Tōjirō.*
Collection: Tuke.

[208–215.] *Shika Shashinkio,* 'Living Images from the Poets of China and Japan'; or, more literally, 'Poems of China and Japan mirrored to the life.' Published about 1830. The complete series of ten is among the rarest and finest of the master's works. The title of the set is printed in pale red on an upright label, followed by the name of the poet illustrated or the title of the poem. Each is signed, *Zen Hokusai I-itsu fudé.* Publisher, *Moriya.* The entire set was reproduced in the catalogue of the Happer sale, London, 1909.

208. HARUMICHI NO TSURAKI. The poet, dressed in pink and blue, and followed by two servants dressed in brown and green, is crossing a small bridge under a green and yellow crag, and as he passes looks at the blue torrent which, curving from the r. past the brown roofs of a village, races beneath the bridge into the foreground. Distant peaks catch a glow from the evening sun.

$20\frac{1}{4} \times 9$ in. (515 × 230).
Reproduced by Koechlin, pl. cii, no. 327.
Harumichi no Tsuraki died A.D. 864. He is represented in the Hiaku nin Isshu by a poem on the maple leaves caught and entangled among the rocks of a mountain torrent.
Purchased, 1910.

209. ABE NO NAKAMARO. The exiled poet, sitting on a high balcony, gazes out over the moonlit sea which melts its blue into the sky,

his head averted from the food respectfully offered by four servants. A few fishing boats are moored near the low coast of yellow rock. Below the balcony a red mass of artificial pierced rock rises above a blue roof, and from among foliage springs the slender stem of a tall pine.

20¼ × 9 in. (514 × 230).
Reproduced by Koechlin, pl. ci, no. 329.
See note to no. 191.
Purchased, 1910.

210. ARIWARA NO NARIHIRA. Under a tall pine on the bank of the moonlit Tamagawa, a woman and a boy, kneeling opposite each other, beat cloth to make it supple, while a man lifts a basket full of herbs to bring it to the thatched cottage partly appearing in the foreground. The tower of a blue pavilion rises from woods and mist beyond. Wild geese enter the water from the bank, and others fly down from the sky, across the full moon, to join them. Blue and brown dresses, yellow and green landscape.

20⅛ × 9 in. (510 × 230).
A somewhat darkened and discoloured impression.
Reproduced by Koechlin, pl. ci, no. 325.
Purchased, 1910.

211. ARIWARA NO NARIHIRA. The same print as the last. Clean impression, but badly cut at the l.

20¼ × 6⅝ in. (513 × 170).
Purchased, 1910.

212. TORU DAIJIN. A Japanese Court poet of old times, in yellow robe, holding a fan over his shoulder, stands with two retainers beside him, one in brown, the other in green, contemplating the twilight scene. The group is on a low green bank l., divided by a calm strait from a village and two great pines on the opposite shore. Three boats are moored between. On boughs that overhang the near water are birds with rosy breasts. In the peaceful sky, above a bank of flushed cloud, is the new moon.

20¼ × 9⅛ in. (510 × 232).
Reproduced by Koechlin, pl. cii, no. 328.
Tōru is the name of one of the Nō plays. The crescent moon of the third day is supposed a lucky sight.
Purchased, 1910.

213. TOKUSA KARI; 'GATHERING RUSHES.' An old peasant, carrying a pole on which two bundles of rush are slung, is crossing a foot-bridge over a swift stream which foams into the foreground. Just beyond is a lake, with two ducks asleep on the water, and clumps of misty rushes, above which the full moon rises, and yellow-tinted trees rise against the sky. Brown and brownish pink contrast with blue, green and yellow.

20¼ × 9 in. (510 × 420).
Reproduced by Koechlin, in colour, pl. xcviii, no. 324.
Tokusa Kari is the name of a Nō play.
Purchased, 1910.

214. SHONENKO; 'YOUTH SETTING OUT FROM HOME.' A Chinese scene. On the borders of a blue lake a young man riding a white horse gaily flicks it with a bough torn from a willow. The pink road winds along the winding shore; beyond a bend of it the youth's servant is riding ahead, and as he passes turns to glance with contempt at an angler dozing over his rod by the margin of the lake.

20¼ × 9 in. (510 × 228).
Reproduced by Koechlin, pl. xcix, no. 321.
'Shōnenkō' is the Japanese for a classic theme of Chinese lyric. Wang Wei and other T'ang poets wrote on this motive. The youth seeing that his horse takes no notice of his jewelled whip discards it for a willow-branch; and the wind, the lover of the willow-leaves, follows him all the way. Cf. C. Bax, Twenty Chinese Poems, 1910, p. 15.
Collection: Morrison.

215. HAKU RAKUTEN. A Chinese poet (Po Chü-I) in blue robes, attended by three inferiors, one of whom holds up a piece of writing, stands on a rocky ledge above the sea listening to the directions of a wild sage who sits angling from a brown rock in the foreground. The mast and prow of a ship appear beyond the promontory; and flushed pinnacles of crag rise above the hazy sea, coiled about with snake-like mist.

19⅞ × 9 in. (504 × 230).
Reproduced by Koechlin, pl. c, no. 323.
Hakurakuten (Japanese for Po Lo-T'ien, *i.e.* Po Chü-I) is the title of a Nō play.
Purchased, 1910.

DIPTYCH.

216. THE CRUELTIES OF DAKKI THE CONCUBINE. Scene in the garden of a palace. At a window r. sits Dakki, fan in hand, looking down on her victims. Just below her, Hi-chiu-kwan is about to plunge

his sword into the body of the boy Kin-sha, whom he holds up by the neck. At the l. a lady, Kin-shi-ren, stands bound to a tree, and near her is Sei-haku Bunnō with his head in a wooden 'cangue.' Coming down over some rocks by a stream in the background, Rai-shin rushes to the rescue. Dominant colours, green and yellow, pink and purple. The names of the personages are on yellow labels. On a label r. is *Sangoku Yōko-den*, 'Tale of Bewitching Fox in Three Countries'; on another l. is 'Scene in the palace of the Chou Emperor.' Signed, *Hokusai gwa.* Seal date, *Hare* 2 (1807).

Each sheet, $15\frac{1}{4} \times 10\frac{1}{4}$ in. (390 × 260).

Good impression of a very rare print. T'a Chi (Dakki) was the concubine of the emperor Chou Hsin, the last of the Yin dynasty. She prompted him to wild debaucheries and ingenious cruelties. At last Wu Wang (the Bunnō of this print) defeated the emperor, who fled to a palace and set fire to it. No one could be found to kill T'a Chi, because of her dazzling beauty, till at last an old man summoned courage to do the deed, covering his eyes as he struck. Her extraordinary fascination and her wickedness created the legend that T'a Chi was really a fox in woman's form.

Purchased, 1914.

SCHOOL OF HOKUSAI: ANONYMOUS.

1. AN OLD FARMER DRINKING HIS MORNING TEA: SURIMONO. An old farmer sitting in the front of his cottage with a cup of tea in his hand. Outside the sun rises and a nightingale sings on a bamboo. A few light tints. Unsigned. Verses above. Specimen, *The nightingale feared that the light tea might not wake me and came to sing to me, this morning of spring.*

5 × $7\frac{1}{4}$ in. (127 × 183).

Possibly by Hokusai himself.

Collection: Bacon.

2. THE TEA-PEDLAR OF KASUGA: SURIMONO. A pedlar in green dress resting his arms on the yoke by which he carries his tea. Unsigned. Above is written, *The Kasuga tea-merchant still has the air of one who in the old days of the Nara age used to serve tea to the Emperor at the New Year.* By *Fukurō.*

$7\frac{1}{8} \times 3\frac{3}{4}$ in. (182 × 94).

Collection: Bacon.

HISHIKAWA SORI (worked in Kwansei and Bunkwa periods).

An early pupil of Hokusai. His original name was Tawaraya Sōni, but he received the name of Hishikawa Sōri from his master in 1798, when Hokusai discarded it. In 1807 he published a book with Toyohiro.

1. A POET ADMIRING THE MOON. On a bare spit of sand a poet of old times stands gazing, with his hand held to his forehead, over the moonlit water. Two pages in blue, green and red squat beside him. The top of a pine tree rises from mist in the foreground. On low land projecting l. two men are working near some huts and pines. Lightly tinted landscape. Unsigned.

10 × 14¼ in. (256 × 361).

This print occurs in a book by Utamaro, *Kiogetsubō*, and is perhaps by that artist. It is to be noted, however, that this impression has never been folded, as it would have been if it had been issued in a book. Possibly it is a copy from Utamaro's design.

Collection: Morrison.

2. THE MIRROR POLISHER. A man in purplish brown dress, kneeling on the ground, is polishing a mirror. At the r. is a lady with the crimson skirts worn by ladies of the Court in old times. Half kneeling she turns to a maid who brings a mirror to her. No background. Unsigned.

10 × 14⅜ in. (255 × 365).

This print also occurs in a book on 'Various Occupations' by Utamaro, but this again has not been folded; and the drawing, especially that of the man's figure, shows the unmistakable influence of Hokusai.

Collection: Morrison.

RIURIUKIO SHINSAI (worked in the early nineteenth century).

Shinsai's real name was Masayuki. He was a pupil of Hokusai, who gave him the name Shinsai, when he dropped it himself (about 1800). He illustrated some books, and designed surimono, but no single sheets of the ordinary large size.

[1–8.] SURIMONO.

1. A GIRL AND HER LOVER. A girl holding a *cha-dai* or tea-cup stand, which she is beating as if it were a *tsuzumi* or little drum. Her lover stands l. and talks to her. At the back is a screen with a painting of Fuji. A pattern of wistaria (fuji) is on the girl's dress. Purple, green, red, bronze and silver colours. Signed, *Shinsai gwa.* Specimen

verse by *Junjuntei*. *The light mist that hangs over the water in the marshy fields, when the snow has melted, looks pale like the light of a clouded moon.*

5⅜ × 7¼ in. (138 × 185).

The subject is an imitation of Shizuka, concubine of Yoshitsuné, and Tadanobu, his retainer. The drum was Yoshitsuné's parting gift to his mistress.

Collection: Morrison.

2. A WATCH AND A PAIR OF SANDALS. A watch with two dials on its face indicating, not the hours of the day, but the 'greater' and 'smaller' months of the year. It lies, with its light-brown silk covering, on a shallow box. Beside this is a pair of leather sandals of an old fashion; straw sandals were afterwards universal. Signed, *Shinsai*. Seal. Three verses above. Specimens: (1) *Long we hesitated whether we would set out for the cherry flowers on the hills of Yoshino; at last we thrust our feet into the sandals. By Yempuro Hoga.* (2) *The companions are merry on the road, but though they laugh there is yet a league to walk to the Flowery Hills. By Kintsūsha.*

7 × 7 in. (179 × 179).

Collection: Morrison.

3. A GIRL LEADING A PACK-HORSE. Part Four of a set of four prints of Spring Horses. A girl, with a pipe in her hand, leading a laden horse. Colours: Blue, brownish red, and gray. Signed, *Shinsai gwa*. Verses above. Specimen: *A girl, between nineteen and twenty, hums, as she leads her horse, the song that is in flower to-day.* By *Kiokabo Beijin*.

7¾ × 5⅛ in. (197 × 129).

Doubtless produced for the spring of a 'Horse' year; in this case probably 1810.

Collection: Morrison.

4. A LADY'S COURT DRESS AND JEWEL-BOX. The Court dress of a lady of the fifth rank, with a pattern of plum-blossom, an open jewel-box, and a hanging incense-burner. Red, bronze, silver, and pale tints. Signed, *Shinsai*. Verse: *The costume of the fifth rank will throw sixes at the race-game; is it not adorned with the six-petalled blossom of the plum which opens first of all flowers, and is the darling of all?* By *Jinjitei Suyenaga*.

7¾ × 6¾ in. (198 × 173).

'Fifth rank' means fifth of the eight ranks into which the ladies of the Court were divided. *Sugoroku* is the name of a race-game, usually played with the stations of the Tōkaidō Road.

Collection: Hart.

5. CUPS ON A TRAY, DISHES, AND A JUG. A tray, green without and black within, having six compartments containing wine-cups, each with a picture of one of the *Rokkasen*, or Six Poets. Beside it stand three red-white-and-blue dishes piled on each other, and a blue-and-white jug, beside which is a spray of blossom. Signed, *Shinsai.* Three verses above. Specimens: (1) *A cup with a lid! Ah, if one took off the lid, how delicious a fragrance would escape! As if the nightingale alighted on the scented plum and shook it with his song!* By *Kwaisentei Sōrai.* (2) *O flower of Six, O snow-flake blossom, image of the Sacred Six Poets, for him who drinks you melt into his mind, and his heart is filled with the warm, sweet spring.* By *Mampōtei Kison.* (*Mutsu-no-hana*, 'flower of six,' is also a poetical name for a snowflake, and the double meaning forms the point of the poem.)

$7\frac{5}{8} \times 6\frac{3}{4}$ in. (193 × 173).
Collection: Hart.

6. PRINCESS SOTO-ORI; ONE OF A SET OF 'THREE BEAUTIES.' A girl in purple sitting in a room with her elbow on a red writing-table, and musical instruments beside her. Signed, *Shinsai.* Silver is used in the printing. In a circle above is the title of the set, *Three Beauties*, and the name *Soto-ori-himé.* Verses 1. Specimen: *Softly comes the wind of spring through the temporary willow-fence that is set about the house.* By *Ro-an.* (The allusion is to a concubine.)

$8\frac{3}{8} \times 7\frac{3}{8}$ in. (212 × 186).
The other two of the Three Beauties are Chiujō-himé and Ono no Komachi.
Collection: Tuke.

7. 'IWAZARU,' A WOMAN BLACKENING HER TEETH; ONE OF A SET OF THREE. A woman blackening her teeth with a brush. At the r. is a branch of plum-blossom in a pot. Signed, *Shinsai.* Purple, red, blue, bronze, and silver colours. Title (in a coloured circle above), *Iwazaru: Abstinence from speech.* Verses. Specimen: *O brush, black with stain like the feather of a crow that signals the morning; how you set off the rouge on the lips that are red as the rising sun!* By *Shakuyakutei.*

$8\frac{1}{8} \times 7\frac{3}{8}$ in. (207 × 188).
This and the next print belong to a set of three on the same subject as the set by Hokusai described above, Nos. 24–26.
Collection: Tuke.

8. 'MIZARU,' GIRLS AND A PICTURE-BOOK; ONE OF THE SAME SET AS THE LAST. Two girls with a picture-book before them on the floor. One holds her hands over the eyes of the other to prevent her looking. Brown, gray, blue, and silver colours. Signed, *Shinsai.* Title, *Mizaru: Abstinence from seeing.* Verses above. Specimen: *A crowd of sparrows, leaving the bamboo in the gate, flock to the picture-book of spring.* By *Shakuyakutei.*

$8\frac{1}{4} \times 7\frac{1}{2}$ in. (210 × 190).
Collection: Tuke.

KATSUSHIKA TAITO (worked about 1800–1850).

Pupil of Hokusai. Original name Kameya Saburo, signed also Genriusai; in 1810 was given by his master the name Taito. He was keeper of a tea-house in the Yoshiwara; afterwards worked at Osaka, where he forged Hokusai's signature on his own designs. He was found out and called 'Dog Hokusai.' Worked in Yedo 1830–43, and in Osaka during Kayei (1848–53).

1. OHARAME: SURIMONO. One of a series entitled *Katsushika Gosekku.* A girl of Ohara, dressed in blue, red, and black, leading an ox laden with faggots of firewood, which she partly supports on her head and with her hand. Signed, *Katsushika Taito.* Title in red r.; verses l. Specimen: *A mist is over Ohara village. The ox steps slowly because the day is long.* By *Bunkōsha Funazumi.*

8 × $7\frac{1}{4}$ in. (205 × 185).
Collection: Tuke.

2. PORTRAIT OF A COURTESAN. She is walking l., seen in profile; no background. Signed, *Katsushika Taito fudé.* Two seals. Poem above: *O pear-blossoms pale in the setting moon! A little wine had warmed my brain; I saw the tresses of the willow wave against the April cloud; in the dawn I sank asleep.* By *Ten-o.*

$13\frac{3}{4} \times 6\frac{1}{8}$ in. (347 × 156).
This number and the next are part of a set of *harimazé, i.e.*, sheets of two or more subjects printed together and intended to be cut out. This print is completed by a block of white text on blue at the l. The set is sometimes attributed to Hokusai, but betrays an essential inferiority of draughtsmanship.
Collection: Hart.

3. THE 'SARU-HASHI,' OR MONKEY BRIDGE. A light wooden bridge flung across a river between two projecting crags. Three boats below and houses by the water r. The full moon shows under the bridge, and the shadows of the boats are represented. Composed in blue, blue-green, and pale salmon tint. Signed, *Katsushika Taito fudé.* Above, on a separate block, in white on black, is a poem, only legible in part, about life on the river and the calm of the autumn moon. Publisher, *Yechicho.*

15 × 10⅛ in. (379 × 258).

There is a later state, in which the boats have no shadow, the moon is larger and the seal much larger.

Collection: Morrison.

KATSUSHIKA HOKUTAI (worked at end of eighteenth and beginning of nineteenth centuries).

Hokutai was an early pupil of Hokusai, and signed also Raitō and Yeisai. Raitō was a name used at one time by Hokusai, who appears to have handed it on to this pupil.

1. A GIRL PICKING HERBS; ONE OF A SET OF FIVE; SURIMONO. A girl sitting near the wheel of a mill-stream, and holding in her hand a *nazuna* plant (Shepherd's purse). Pale tints of brown, green, and yellow. Signed, *Shin-Shinshi Hokutai Raitō.* Title: *Waka-na,* 'Young Leaves; set of five.' Verse: *In the delicate hand of a girl the nazuna is picked and neatly laid among the Seven Chosen Herbs.* By *Naka-kichi.* (*Nanakusa,* the seven herbs of spring, are eaten; the seven herbs of autumn are chosen for their flower.)

5½ × 7⅜ in. (140 × 186)

Presented by Laurence Binyon, Esq., 1907.

TOTOYA HOKKEI (b. 1780; d. 1850).

Family name Iwabuchi; signed Kyosai and Kikō; originally a fishmonger; studied the Kano style, and then became a pupil of Hokusai, whose style he followed with great success. He made many illustrations to collections of satirical poems, and was distinguished as a designer of surimono.

[1–14.] SURIMONO.

1. THE PASS OF USUI; ONE OF A SET OF EIGHTEEN. View of a road winding up through a village and across the mountains; a high peak towers l., more distant summits show r. In the foreground a man on a pack-horse, led by a coolie, mounts the road. Bands of reddish cloud cut into the lower part of the design. Signed, *Hokkei.* Title on label, *Usuitogé.* Verses above. Specimen: *In the pass of Usui, home of mists, how fantastically gleam the foam-like drifts of the snow!* By *Shinsentei Kiyoshi.*

8¼ × 7¼ in. (210 × 184).

This and the next are specimens of the style of landscape, designed in light, cool tones, which Hokkei especially affected and in which he was a master.

Collection: Morrison.

2. TRAVELLERS CROSSING THE MONKEY BRIDGE IN THE PROVINCE OF KAI AT THE NEW YEAR. A traveller on a horse, led by a coolie, is crossing the wooden bridge that spans a chasm between two crags; a torrent flows beneath, and the sun appears over the shoulder of a high peak r. Three other travellers are about to step on the bridge. Signed, *Kikō Hokkei.* Verses above. Specimen: *For a thousand springs has the monkey bridge endured; the first to pass across it was a man from Kudara.* By *Gurendo-Ō.*

8⅛ × 7¼ in. (206 × 184).

The waves of the stream are printed in silver. 'A man from Kudara' (in Korea) is a phrase suggesting great antiquity, as we might say 'a man from Nineveh.'

Collection: Morrison.

3. A PICTURE-BOOK AND 'ANKA.' Two volumes of a picture-book, one of them open and bent back at a picture of a *kugé* and lady in a boat on a river; besides these is an *anka*, used for warming the hands by burning charcoal inside it. A purple cloth lies on the *anka.* Bronze and silver are used in the printing. Across the open book lies a slip of paper with a flight of three crows painted on it. Signed, *Hokkei.* Verse, 'Kaoru, Kaoru!, *Smell, smell!' cry the crows, for it is sunrise at Niwomiya, the temple of sweet incense, in the hills of Uji. By Kono-hana-yen.* (*Kaoru,* the cawing of crows, means also fragrance.)

7¾ × 6⅝ in. (198 × 170).

Collection: Hart.

4. SEAWEED-GATHERING AT THE HAYATOMO SHRINE. Against a black sky the shrine appears r. set high among pale green rocks. The water in the foreground is parted into enormous curving waves; and over the dry path between two billows the keeper of the shrine comes running, a lighted torch in one hand and a coil of seaweed in the other. Signed, *Hokkei fudé, by request.* Verses above. Specimen: *The homeward way of the seaweed-gatherer is covered with thin mist; already spring has come to the Hayatomo shrine. By Sanrinsha Sukenari.*

$8\frac{1}{8} \times 7\frac{1}{4}$ in. (206 × 184).

At the Shintō shrine of Hayato Momiojin, near Shimonoseki, in the S.W. of Japan, the priests gather seaweed from the dry bed of the sea, on the last night of the year, when at midnight the Dragon king has parted the waters.

Collection: Morrison.

5. SCENE OF COURT LIFE; A LADY FOLLOWED BY A DWARF. A lady with hair trailing over her long gray and blue robes is moving l. away from a screen. A dwarf in pale orange and white follows her with a short stick in his hand. Signed, *Kikō Hokkei.* Above, verses on *Kayuzuyé*, the subject of a comic Nō play. Specimens: (1) *When a woman vain of her looks runs to avoid a blow from a kayuzuyé, it is droll how ugly she appears. By Osaka Sekimori.* (2) *The man tripped up unexpectedly, the kayuzuyé missed its aim and hit him in the belly. By Idé Yamabuki.*

$7\frac{7}{8} \times 7\frac{1}{4}$ in. (201 × 183).

A kayazuyé is a stick used for stirring the rice gruel on Jan. 15. Women hit with this stick are supposed to become pregnant.

Collection: Bacon.

6. WAKA-SAN-JIN; THE THREE GODS OF JAPANESE POETRY. The poets Hitomaro and Akabito seated, one holding up the *tanzaku* on which he has written a poem, the other about to write. Near them sits the poetess Soto-ori Himé. Signed, *Hokkei.* Red tablet, *engraved by Kindzui.* Pale fawn, purple, red, and silver colours. Verses above. Specimen: *The trailing tresses of the Lady Sayo, are they not beautiful as the green willow?* By *Shuyōtei Hiakkwa.*

$8\frac{1}{8} \times 7\frac{1}{8}$ in. (205 × 182).

Sayo Himé was the wife of Sadehiko, a general sent on an expedition to Korea in the sixth century. Standing on a promontory she watched his ship disappear, and unable to leave the spot was turned, weeping, into stone.

Collection: Hart.

7. RO-CHI-SHIN UPROOTING A TREE. Ink-proof of the print next described, no. 8.

$8\frac{3}{4} \times 7\frac{5}{8}$ in. (223 × 193).
Collection: Morrison.

8. RO-CHI-SHIN UPROOTING A TREE. One of a set entitled 'Five elements represented by subjects out of the Suikoden.' A Chinese warrior Ro-chi-shin (Lo-shih-shen), his back tattooed with plum-blossoms, uprooting a tree to show his strength. Bronze background. Signed, *Go Hokkei.* Title on label. Verse on a large panel, *How tremendous is the power that is in the stormy spring wind! Surely it is Kawosho of the plum-tree who is shaking the strong willow.* ('Kawosho of the plum-tree' is a name of Ro-chi-shin, who was tattooed with plum blossoms.)

$8\frac{1}{4} \times 7\frac{1}{8}$ in. (210 × 180).
The Five Elements are Metal, Water, Earth, Fire, Wood. This illustrates Wood.
Rochishin is one of the 108 heroes of the Chinese novel made popular in Japan under the name *Suikoden* by the translation of Bakin. For other exploits of Rochishin see Joly's 'Legend in Japanese Art,' under his name.
Collection: Morrison.

9. ASAHINA CHALLENGING THE DEMON. Asahina in red and black dress sits on a saké-cask, holding between his toes an iron staff which a demon vainly tries to pull away. Signed, *Hokkei.* Verses above. Specimen: *Drink spring saké and eat the fugu fish that warms the blood, and the cold of age will be driven out as if a demon drove it with his iron staff.* By *Kiōkadō, aged* 71.

$8\frac{1}{4} \times 7\frac{3}{8}$ in. (210 × 187).
Cf. the print of the same subject by Kiyonaga, No. 35.
Collection: Hart.

10. HANKWAI AND AME NO TAJIKARA-O NO MIKOTO COMPARED. One of a set of five. A hero in Chinese dress, red, brown, and green, stands with legs apart dragging in both arms a mass of rock. Signed on a label l., *Hokkei.* Seal, *Hokkei.* On a label above r., printed in red, is the title of the set, *Haru no Iwato,* 'The Cave of Spring.' *No. IV.* Verses: (1) *The door of the heavens, sun, moon, and stars, is opened by the power of the nightingale's song.* By *Yamato Wadamori.* (2) *The door was opened and the dance of young girls entered, their hair smelling with sweet oil.* By *Gunjuntei.*

$8\frac{1}{4} \times 7\frac{3}{8}$ in. (209 × 188).
The exploit of Hankwai, a Chinese warrior, who forced a heavy door, is here

compared to the feat of the strong god Ame no Tajikara-O no Mikoto, who dragged open the rocky door of the cave to which the Sun-Goddess Amaterasu had retired in dudgeon because of the behaviour of her brother, leaving the world in darkness. She was lured by dance and music to emerge from her hiding-place, and the rock was then set against the cavern's mouth.

Collection: Hart.

11. A TRAVELLER ON THE COAST AT SUNRISE. A traveller on the cliff's edge, carrying a bundle, puts back his round straw hat to watch the broad sun's rim rising over the sea, where a few sails appear half lost in haze. Few light tints. Signed, *Hokkei*. Verses above. *Though I hasten, my feet are heavy, for my heart is drawn back to the friend I have left.* By *Kakuyei*.

$7\frac{1}{2} \times 6\frac{7}{8}$ in. (192 × 175).

Collection: Bacon.

12. MANZAI DANCERS ON THE BANK OF A RIVER. One of a set. A Manzai dancer, attended by a Saizō, walking along a river bank. The former wears two swords, the latter carries sandals in his hand. Gray-blue and gray-green, with light red and bronze. Signed, *Hokkei*. Title above, *Nogawa. The Street of Spring. A series.* Verse: *O Eboshi Rock, enduring for ten thousand years, the waves that beat on you like drums melt into mists of spring.* By *Asahi Tsunekichi*. (Eboshi, the tall black hat, is a name sometimes given to rocks from their shape.)

$7\frac{7}{8} \times 6\frac{7}{8}$ in. (199 × 174).

Manzai, 'ten thousand years,' a word used in congratulation, is also the name of the strolling dancers who perform in the streets at the New Year.

Collection: Hart.

13. A GIRL CUTTING HER NAILS ON NANAKUSA DAY. A girl in crimson dress stooping and cutting her finger-nails over a basin of water, in which are leaves of *nazuna*, 'shepherd's purse.' In a flower-pot behind are young shoots, probably of *fukujusō*. Bronze and silver used in the printing. Title in red, *Hanazono Bantsuzuki*, 'Flower Garden Series.' On a *tanzaku* below the title is *Lucky Day for cutting nails.* Verses above. Specimen: *Moisten your nails with the dew of the herb which has been diligently sought for, then cut them before they grow.* By

Riushokutei Shunriu. The design is printed within a broad border of dull slate-purple.

$8\frac{1}{4} \times 7\frac{1}{4}$ in. (208 × 182).

Nana Kusa are the seven herbs chopped and cooked on the seventh day of the first month as a charm against disease. The herbs are touched as a charm before cutting the nails.

Collection: Hart.

14. A WOMAN SNUFFING A CANDLE. One of a set of Twenty-Four Paragons of Filial Piety represented by Japanese women. A girl, kneeling, is about to trim a candle set on a tall candle-stick with a pair of snuffers. Behind is a small image of Ebisu, with offerings of saké placed in front of it. Blue, bronze, and light red colour. Signed, *Go Hokkei.* Verses on panel r. (1) *Lo, all in a moment the sweet scent of the plum began to breathe from the garden. Perhaps it was the spring snow enticing the spring rain.* By *Fuku-tokio Katayoshi.*

$8\frac{3}{8} \times 7\frac{1}{4}$ in. (212 × 185).

The girl in the print represents the Chinese Ting Lan (Teiran), who, after the death of his parents, carved figures of them, which he treated with assiduous respect and devotion.

Collection: Morrison.

15. A FISHERMAN PULLING UP HIS NET: LARGE, UPRIGHT SURIMONO. A fisherman in a boat moored to tall stakes lifting up a dripping net by the bamboo handle. Gray, with very light green and pink. Signed, *Hokkei.* Seal, *Hokkei.* A number of *hokku,* short verses of seventeen syllables, above. Specimen: *The butterfly alights on the floating leaf. Whither shall the stream bear it?*

$16\frac{1}{2} \times 10\frac{3}{8}$ in. (420 × 265).

Collection: Bacon.

16. CHERRY BLOSSOM AT UYENO. A woman in blue standing on the balcony of Uyeno Temple looks out over the pink blossom; she is seen from behind and holds a fan to her head. Signed, *Hokkei.* Seal. Title on red label, *Kokon Kiokasen.* Verse: *In Uyeno the land lies chequered with blossom, like a chessboard; it is like a white cloud that floats about a black gate. By Shokusanjin.*

$13\frac{7}{8} \times 6$ in. (352 × 153).

Collection: Bacon.

TEISAI HOKUBA (b. 1770, d. 1844).

Hokuba, whose personal name was Arisaka Gorohachi, was born in Yedo. He was the most original of Hokusai's pupils, and though he designed book illustrations and a certain number of prints, he is better known for his admirable paintings.

1. ARCHERY; ONE OF A SET OF SIX ACCOMPLISHMENTS. A little boy about to shoot an arrow, with his mother, in fawn-coloured dress, bending over him and directing him. Signed, *Teisai Hokuba gwa.* Title in red, *Rokugei: Sha.* Verses l. Specimen: *Under the august rule of our lord, which accepts the straight and the crooked alike, we will play with bow and arrows in the first days of spring.* By *Kiōrintei Moribito.*

5½ × 7¼ in. (140 × 186).

The generous rule of the Emperor is often compared to the sea, which accepts muddy and clear streams alike. Here the straight and the crooked mean good and bad shooting. The Six Accomplishments are Rei, Gaku, Sha, Gio, Sho, Su.

Collection: Morrison.

2. GIRLS DRINKING WINE; ONE OF A SET. A girl pouring saké into the cup of another girl, who half-reclines on the floor. Food on trays near, and a screen behind. Light tints. Signed, *Hokuba gwa.* Title in red on a label, *Sanyu Saké,* 'Three Friends' Saké.' Verses l. Specimen: *Though delicate girls are weak as yielding willow sprays, a cup of spring wine will put sap into their hearts.* By *Hanamoto Sakamori.* Dated *the Year of the Tiger, i.e.,* 1806.

5½ × 7⅜ in. (140 × 187).

Collection: Tuke.

3. GIRLS COMPOSING POEMS; ONE OF THE SAME SET AS THE LAST. A courtesan sitting at a desk and writing a Chinese poem. Crouching on the floor, her companion is also composing. A flowering plum is seen through the window. Light colours, with bronze and silver. Signed, *Hokuba gwa.* Title in red on label, *Sanyu Shi, Three Friends' Poem.* Verses l. unintelligible.

5½ × 7⅜ in. (140 × 187).

Collection: Tuke.

KIUZAN GAKUTEI (worked in the first half of the nineteenth century).

Personal name Onokichi; signed also Gogaku; worked at Yedo and for a time also at Osaka. Pupil, first of Hokkei, then of Hokusai. Distinguished especially as a designer of surimono. He is better known in Japan as a writer than as an artist.

[1–12.] SURIMONO.

1. GENSO AND YOKIHI. Richly dressed in blue and red, patterned with silver and bronze, the lovers are sitting together on a high-backed seat. Yōkihi is playing the flute, and the Emperor teaching her where to place her fingers. At the l. a lamp with scarlet-tasselled ornaments hangs against black gloom. Signed, *Gakutei.*

Verse, *I know not how*
Spring hours flow by.
I know that thou
Flutest; that I
Am tranced, am drowned
In golden sound.

The Japanese use the expression 'colour (meaning "tone") of sound,' but *iro*, colour, also means the passion of love and this other meaning is also reflected in the verse.

8½ × 7½ in. (215 × 190).

The famous love story of Genso and Yōkihi (Ming Huang and Yang Kuei Fei) has been already told in the note on Utamaro, no. 95, p. 298.

This print has been reproduced in the catalogue of the Tomkinson Collection, 1898. Vol. I, p. 132.

Collection: Morrison.

2. CARP LEAPING A WATERFALL. A carp leaping up a torrent with the spray (printed in mica) showered all over him. Signed, *Gakutei.* Verses l. Specimen, *The torrent of the Dragon's Gate, with colour radiant on the scales of the mountain carp, shines like gold in the New Year sun's reflected beam.* By *Honensai Inefusa.*

8⅜ × 7⅞ in. (212 × 187).

Collection: Morrison.

3. SAKE POT AND CUP. A brown saké-pot with a red saké-cup laid against it, and a fan wrapped up in paper. Signed, *Gakutei.* Seal, *Harunobu.* Verses above. Specimen, *Pine and bamboo festoon our gate; the rice-cake is within. Farewell to the last night of the last year and welcome the first of the new.* By *Miōtarō Shiujin Ikesukanai.* Dated the year of the Horse (probably 1810, or else 1822).

8½ × 7¾ in. (206 × 183).
Collection: Morrison.

4. A NIGHTINGALE'S CAGE. A bird-cage supported by a light stand, and with reddish tasselled cords hanging from it. Lying against it is a decorative hat of the kind used by dancers, black with white floral pattern, and with tasselled strings. Signed, *Gakutei Harunobu.* Verses l. (1) *Under spring's warm breath the ice on the plum-blossoms has melted, and the jewelled drops have become crystal notes in the song of the nightingale.* By *Yeishindo Umemichi.* (2) *The green willow inclines over the purple hat and spring-like stem of the iris.* By *Kunshitei Kazenari.* (3) *From the very colour of her hat-strings I know that I am forgiven for breaking the plum-branch.* By *Riōkuriushi.* (4) *The smoke of the lamp blackens the snow-pure flower of the plum.* By *Shiuchō-dō Butsuriō.*

8½ × 7¼ in. (215 × 184).
The plum-blossom, here as often, is used as the symbol of a girl.
Collection: Bacon.

5. A NEW YEAR'S OFFERING TO PARENTS. One of a series of Twenty-four Examples of Filial Piety. A young man in green dress offering rice-dumpling and sacred saké to the images of his father and mother at the New Year. Signed, *Gakutei.* Seal, *Sadaoka.* Title in red in upper r. corner, *Bannaoyé* (the young man's name). *Twenty-four Examples of Filial Piety in Japan.* Verse l. *O that with this bough of plum-blossom I could offer that first song of the nightingale which shook it this morning as I listened!* By *Nagasubō Ishiné.*

8 × 7¼ in. (203 × 183).
Collection: Bacon.

6. THE FILIAL SON AT KAMAKURA. One of the same set as the last. In the old court dress of the time of Yoritomo a son reverentially approaches his father. The room opens on a verandah; and two retainers are visible in another room l. Signed, *Gakutei.* Seal, *Sadaoka.* Title in

red. Verse, *In long-skirted robes they pace slowly as the lengthening spring day, silently as the trailing mists of spring.* By *Iso-no-ya Naonari.*

8¼ × 7⅜ in. (209 × 187).
Collection: Bacon.

7. TAIRA NO TADANORI; ONE OF 'SIX POETS OF WARRIOR HOUSES.' In full armour, but unhelmeted, he kneels upon one knee, holding in one hand the *tanzaku* he is about to inscribe with a poem. Bronze background. Signed, *Gakutei fudé.* Title of set *Buké Rokkasen.* Verse, *Noble the warrior who gave up the struggle for cloud and snow and left the trace of his writing-brush hanging on the cherry-tree!* (*i.e.*, gave up fruitless fighting to leave a poem to posterity).

8⅜ × 7½ in. (213 × 190).

Tadanori, son of Tadamori, the first great chieftain of the House of Taira, having lost sight of his comrades lay down to sleep under a flowering cherry-tree. Before sleeping he wrote a poem: *Lost in the evening dusk I laid me down beneath a tree, and the blossom of the cherry was my host.* He was killed the next day in battle, and recognized after death by the poem which was found hidden in his sleeve.

The cherry-flower, which falls before it withers, is associated with the heroic life. 'The cherry is the flower of flowers, the *bushi* is the man of men.'

Collection: Morrison.

8. MINAMOTO NO YORIMASA; ONE OF THE SAME SET AS THE LAST. The hero in full armour sits on his heels, holding in his hand a fan which rests on his thigh. He wears a tall black cap. Bronze background. Signed, *Gakutei.* Title above r. Verses l. Specimen, *How auspicious to see the Lion dancing to the sound of the drum in the spring of the year of the Bird!* By *Kafutei Shichō.*

8⅜ × 7½ in. (213 × 190).

Yorimasa is famous as archer and poet and as the slayer of the Nuye (*see* note on Okumura Masanobu, No. 1). Dissatisfied with his rank he wrote a poem, *The Keeper of the O-uchi mountain, which few men know, can only see the moon when all the leaves have fallen.* He was then promoted to the fourth rank, *Shii* (a word which also means an oak-tree). Still dissatisfied he wrote again, *He who has no means to climb must pass his days picking up acorns under the tree.* He was then promoted to the third rank, and was called Gensammi (*i.e.*, Minamoto of the third rank). Later in life he shaved his head and retired from the world. He committed suicide 1180 A.D.

Collection: Morrison.

9. RAIKO OR YORIMITSU; ONE OF THE SAME SET AS THE LAST. Helmeted and in full armour, he sits on his heels, looking r. with a grim smile. Bronze background. Signed, *Gakutei.* Title r., verse l. *If the soul of the spring be stirred in the valley whose fragrance my*

Lord loves, the ladder of the mist shall be let down thither (with a play on the word Tsuna, 'rope,' which was the name of one of Raikō's lieutenants). By *Goriu-yen.*

8⅝ × 7⅜ in. (212 × 188).

Raikō, the slayer of demons and ogres, is especially renowned for his triumphant expedition against the Shiutendōji, illustrated in a famous makimono by Kano Motonobu, two copies of which are in the Museum Collection, Nos. 383–416 and 1606. He was haunted by the Demon Spider. *See* note on Kuninaga, No. 3 (p. 278).

Collection: Morrison.

10. ASAHINA BREAKING THE GATE OF THE SHOGUN'S FORTRESS. The hero, grasping his huge iron club, tramples on the shattered door of the fortress of Sanetomo the Shōgun. The incident suggests a parallel to that of Ame no Tajikara-O no Mikoto thrusting back the door of the cave when the Sun-Goddess had been lured out of it; (cf. Hokkei, No. 10), and in the inscribed poems the parallel is enforced with a play on the word *Asahi,* 'morning sun.' Seal, *Gakutei.* Title r. Verses: (1) *O Plain of Wada, what glory of sunshine since the heavenly door was opened and the purple sleeves of the goddess shed perfume over the world!* By *Maiyōtei Itchō.* (2) *The thick ice which stops the gutter even in the spring will be broken by the strength of the morning sun.* By *Bunkiusha Kaiku.*

8½ × 7⅛ in. (215 × 182).

This exploit of Asahina occurred during the feud of Wada Yoshimori with the Hōjō family at the opening of the thirteenth century. Wada, the father of Asahina and one of Yoritomo's captains, resented the growing ascendency of the Hōjō, who had put Yoritomo's son to death and made Sanetomo Shōgun; and he took up arms against them. *Wada* means Field of Peace, and *Wa,* peace, is also the old name of Japan.

Collection: Morrison.

11. MURASAKI SHIKIBU; ONE OF A SET OF FOUR. The famous poetess sits by her writing-desk holding open one of a heap of volumes on the floor beside her. Seal, *Gakutei.* Title, *Ichiyōren Bumpō Shiyu: Suzuri.* (*Company of Poets: The four friends of writing materials: The Ink-Slab.*) *Murasaki Shikibu.* Verse, *Not only the seas of Suma and Akashi, but the sea of Suzuri also takes on a violet shade as the Stony Mountain covers his peak with mist.* By *Buntōsha Tohan.* At the l. is a full moon, printed, like the decorative border round the print, in silver.

8¼ × 7¼ in. (211 × 185).

The other three of this set of four are 'Paper,' 'Brush,' and 'Ink.' For Murasaki Shikibu *see* note on Tanaka Masunobu, No. 1 (p. 25).

Collection: Morrison.

12. A LADY ABOUT TO WRITE A POEM. A lady sitting in front of a writing-desk and holding a *tanzaku* of the paper called 'tinted Ogura paper.' On her black and white dress is the name *Katsushika* in shaded red. Signed, *Gakutei.* Verses l. Specimen, *The nightingale of spring opens his singing mouth upon a desk; his voice is like a waterfall of jewels.* By *Hakumōsha Banshiu.*

8⅛ × 7¼ in. (207 × 184).
Collection: Morrison.

13. VIEW OF NII-YAMA ON THE AJI RIVER. View from the blue river of a three-peaked green hill r. and a village among trees beyond it l. Three boats on the water. Signed, *Gogaku.* At l., *Engraved by Nakasō.* Seal. Title in a yellow circle l.

10⅛ × 15 in. (256 × 380).
Purchased, 1907.

14. SUYEHIRO BRIDGE, TEMPOZAN, BY MOONLIGHT. A large yellow boat, with men and women looking from the cabin window, is being punted under the wooden bridge which intersects the immense moon hanging low over the reed-beds in a dark blue sky. Signed, *Gogaku.* Title in a yellow circle l.

9¾ × 14⅝ in. (247 × 372).
Purchased, 1907.

[15, 16.] LARGE SURIMONO.

15. THE THREE HEROES OF SHOKU; TRIPTYCH. The three Chinese heroes Kwan-u, Gentoku, and Chōhi in a boat on a river; three boys are waiting on them, one of whom poles the boat along. In the middle of the boat is a big wine jar. On the bank r. is a willow, on the other bank l. a plum and a peach tree. Signed, *Gakutei fudé.* Title in red. Verses (1.) *The wavering green sprays of the willow that look like tresses of hair, one would think that the mist had packed them in a white bag.* By *Riutanrin Senjō.* (2) *The flower which hears distinctly the first low sweet notes of the nightingale has a long lobe to its ear.* By *Riugentei Tōkin.* (3) *In the spring when the peaches in the orchard blossom, it may be Johachi the gardener will pour out wine in his pride.* By *Riuhatsutei Tōrin.*

Each 8 × 7¼ in. (205 × 186).
For the subject cf. Utamaro, No. 12 (p. 183).
Collection: Tuke.

16. SCENE FROM THE 'NO' DANCE, CALLED FUMI-URI. A 'Kiōto surimono.' A fortune-teller holding a flowering plum branch hung with letters (telling fortunes) before a woman and a child. Behind are young pine-shoots showing above the ground. Tones of blue and red in the dresses. Signed, *Gogaku*. Two seals, *Gogaku* and another. Above are a number of verses (*hokku*) on the plum-blossom. Verses above.

14¼ × 19⅝ in. (361 × 500).
Collection: Hart.

YANAGAWA SHIGENOBU (b. 1784, d. 1832).

Pupil and son-in-law of Hokusai. His family name was Suzuki, but he was called Yanagawa from the street in which he lived. He painted in Hokusai's style before he came a pupil of the master, with whom he afterwards quarrelled. When the two artists were reconciled, Shigenobu married Hokusai's daughter and took one of his names, Raitō. He worked for a time at Osaka. Shigenobu was popular as a book-illustrator: he is also said to have made puppets.

1. YAMAUBA AND KINTOKI; SURIMONO. Yamauba sitting on a rock with the boy struggling in her arms; she holds a toy in her hand. Plum blossom in basket r. Light tints; red in the dresses. Seal, *Yanagawa*. Verses above. Specimen, *Days roll and the year has passed; now comes another spring and the first sun rises on the peak of Ashigara hill.* By *Shikano Saomaru*.

8⅝ × 7¼ in. (219 × 185).
Presented by Sir Sidney Colvin, 1907.

2. TRAVELLERS AT MARIKO ON THE TOKAIDO; ONE OF A SET. Two men in an inn-room lying propped against their luggage in a comical state of satisfaction after dinner. Blue and red tints. Signed, *Yanagawa gwa*. On the label *Mariko, two ri to Okabe*.

4¾ × 6⅝ in. (121 × 168).
Perhaps an illustration to the adventures of Yajiro and Kidahachi in the novel by Jippensha Ikku.
Collection: Morrison.

3. SCENE FROM A PLAY; SURIMONO. A pilgrim thrusting from him with his staff a woman-pilgrim, who crouches on the ground. Verses on a red panel set in the bright blue sky. Specimen, *In the spring*

evening the pilgrim stopped beating his bell, for fear that the sound might shake the blossoms from the trees. By *Shosai Kakuō.*

$8\frac{1}{4} \times 6\frac{3}{4}$ in. (210 × 170).
Collection: Hart.

4. THE MIRROR; ONE OF A SET OF FIVE POETS; SURIMONO. A girl in purple, blue and red standing and looking over her l. shoulder at a mirror on a stand r. Signed, *Yanagawa Shigenobu.* Seal, *Yanagawa.* Title on yellow label *Nashitsubo Gokasen.* Verse on a square panel. *O Mirror, you change not when I come to look in you: a thousand generations have not blurred your brightness; but me you only age from day to day.* By *Isenodayu.* (This is a poem by an old poet.) Other (modern) verses l. (1) *Fuji-shaped forehead of a maiden, you are reflected in the mirror as Fuji in the lake of Suwa.* (One of the admired types of forehead is that which is supposed to resemble the shape of Fuji.) By *Makinoya.* (3) *Her beauty passing on the mirror's surface is like that beauty in awe of which the fish sink in the pool.* By *Chobaiyen Funamori.*

$8\frac{3}{8} \times 7$ in. (213 × 110).
It is said of the beauty of women that it will cause fish to sink in water, wild geese to fly down from the sky, the moon to hide her face, and flowers to fall.
Collection: Hart.

5. A WOMAN DANCING: SURIMONO. A woman with enormous sash of blue and bronze colour hanging stiffly down at her back holds a fan in one hand and raises the other to her head. She is dancing to a drum unseen. Seal, *Yanagawa.* No signature. Verse, *Beat the drum, and the sound of it shall bear her fame into the Three Countries, like the fame of Fuji.* By *Kokura no Kintō.*

$8\frac{1}{2} \times 7\frac{1}{4}$ in. (216 × 185).
The Three Countries are India, China, and Japan. Fuji touches three provinces.
Collection: Morrison.

6. A PERFORMER IN A PAGEANT AT OSAKA. A girl dressed as a *kugé* in wide stiff green and red sleeves, trousers with wistaria pattern, and green *eboshi* on head. She holds an immense red saké-cup in one hand. Yellow background. Signed, *Tōto Yanagawa Shigenobu* (*i.e.*, of the Eastern Capital). Seal, *Yanagawa.* Title on pink label above, *Osaka Shinmachi Nerimono,* 'Pageant in New Street, Osaka.' On a fan is the figure of a girl and the name of a courtesan, *Hatsufune Daiyu.*

$14\frac{5}{8} \times 9\frac{7}{8}$ in. (372 × 250).
Collection: Morrison.

HOKU-ITSU (worked in the early nineteenth century).

Pupil of Hokusai.

1. DAIKOKU RIDING ON A RAT. The god astride a great white rat sits facing the tail, which he grasps in one hand while with the other he beats the rat with a hammer; thus averting the ill-luck and discord which the appearance of the rat portends. At the r. is hung up an open fan symbolizing the spring wind which brings good fortune. Yellow background. Signed, *Hoku-itsu fudé.* Verses, 1. specimen, *In the spring of the year of the Rat even the god of fortune came in riding.* By *Mampatei Hamanushi.*

8½ × 7⅝ in. (217 × 195).

Designed no doubt for the spring of one of the years of the Rat, probably 1828. Daikoku is here represented in the character of Nitta no Shirō, who sprang on a boar at Yoritomo's great hunt on Mount Fuji and killed it as he rode on it.

Collection: Tuke.

HOKU-I (worked about 1830–1840).

Pupil of Hokusai; called also Hakusanjin.

TRIPTYCH.

1. THE GHOSTS OF THE MINAMOTO APPEARING TO KIYOMORI IN HIS GARDEN AT FUKUHARA. In a large hall, open on two sides to the garden, the Taira chief Kiyomori and his crowd of retainers stand arrested by the apparition in the darkness without, l., of an armed and threatening spectre standing on a monstrous skull and wreathed with thin tongues of flame. Behind the spectre advances a host of skeletons with spears and with a ghostly banner of the Minamoto. Kiyomori is unsheathing his sword. One of the Taira has leapt on the rail of the verandah and defies the ghosts. Behind Kiyomori r. cower his two concubines, Gijō and Giō. Purple, blue and green contrast with reds and yellows. Signed, *Hakusanjin Hokui.* On a large panel r. is the title: *Picture of the apparition at the palace of Fukuhara.* The text which follows, after enumerating the honours and titles successively conferred on Kiyomori, proceeds: *In the 3rd year of Ninan* (1168) *he removed his residence to Fukuhara in the province of Settsu. No sooner had he moved thither, than he began to be visited by spectres of the slain. One day when he looked into his garden he saw countless skeletons heaped one upon another,*

some in the centre and others at the end. Then, moving, they changed into an immense mound which covered the garden and piled itself to a height of some fifteen feet. Suddenly a warrior appeared on a huge skull and scowled at Kiyomori. Kiyomori without blenching for an instant, gave him frown for frown, and before his resolute gaze the spectres melted into air.

Each sheet, 14¾ × 10⅛ in. (377 × 257).

Kiyomori, the head of the Taira clan, defeated the rival clan of Minamoto and became all-powerful. He was able, unscrupulous, and dissolute. The Giō sisters, shown in this print, were soon to fall out of favour with their master. A dancing girl, Hotoké, appeared on the scene and instantly enslaved him to her beauty. He would look on no one else. The two sisters, leaving a poem behind them, departed to the Ojoin temple in Saga and became nuns. Hotoké read the poem, and foreseeing her own fate, she too fled to the same temple. This was the poem of the Giō sisters: *Whether the grasses spring like flame or have no glory, they are still but weeds of the field and will surely encounter the autumn.*

Collection: Morrison.

SHOTEI HOKUJIU (worked in the early nineteenth century).

Pupil of Hokusai; noted especially for his attempts to design in the European manner.

1. TSUKUDAJIMA ISLAND, YEDO. Two junks sailing out to sea between a timber-wharf r. and a stone embankment l. In the distance r. Fuji rises over the coast. Two small boats l., and a group of sails on the hazy horizon. Title r. Signed, *Hokujiu gwa.* Publisher, *Yeijudō.*

9¾ × 14¼ in. (247 × 363).

The shadows of the boats are introduced, and an unsuccessful attempt is made to imitate European perspective.

Collection: Bacon.

2. FISHERMEN ON THE COAST OF TAGO. A large boat with struggling rowers about to beach it among the breakers; two other boats taking in nets at some distance l. A sandy shore r. with red fantastic rocks, one of them forming a natural arch. White clouds of impossible jaggedness on the horizon. Inscriptions r. and l. partly cut off. Signed, *Shōtei Hokujiu.*

8⅞ × 14¼ in. (224 × 361).

Collection: Hart.

HÒKUSHIU (worked about 1810–1852).

Native of Osaka; pupil of Hokusai; worked at Osaka; used the names Shunkōsai and Sekkwatei.

1. ARASHI KITSUSABURO AS YORIMASA. Whole-length, holding bow in one hand and arrow in the other. White, salmon, brown and blue dress; pale-blue background. Signed, *Shunkōsai Hokushiu gwa.*

14¼ × 9⅝ in. (364 × 245).
For Yorimasa, the famous archer and slayer of the Nuyé, see Okumura Masanobu, No. 1 (p. 18).
Collection: Morrison.

2. NAKAMURA UTAYEMON AS ISHIKAWA GOYEMON. Goyemon, disguised as Gosaku, a farmer, in dress of light and dark blue, is doing magic with his hands to avoid being arrested by officers concealed by a curtain behind him. Signed, *Shunkōsai Hokushiu gwa.* Publisher, *Honsei.* Engraver, *Kasuké.*

14¾ × 10⅛ in. (377 × 257).
Ishikawa Goyemon was a famous robber of the sixteenth century, who tried to murder Hideyoshi, but failed, and was boiled to death in oil at Kioto.
Collection: Morrison.

3. SUWA LAKE. ONE OF THE THIRTY-SIX VIEWS OF FUJI. Small copy from the print by Hokusai (No. 133). Signed, *Hokushiu utsusu.*

3¼ × 4¾ in. (82 × 122).
Collection: Morrison.

DIPTYCH.

4. THE MONSTROUS SNAKE; SCENE FROM A PLAY. Nakamura Utayemon as Sankichi, a tobacco-cutter, and Ichikawa Yebijūrō as Saitō Kuranosuké terrified by the apparition of an enormous brown and yellow snake. Signed, *Shunkōsai Hokushiu gwa.* Publisher, *Honsei.*

Each sheet, 15 × 10⅛ in. (380 × 258).
Collection: Morrison.

HOKUYEI (worked in first half of nineteenth century).

Pupil of Hokusai; worked at Osaka; signed Sekkwarō, Shumbaisai, and other names.

1. ARASHI RIKWAN AS YORIMASA. He carries his bow and a torch, and looks up. Rain, and falling maple leaves. Signed, *Shumbaisai Hokuyei gwa.* Publisher, *Honsei.*

13⅞ × 9⅜ in. (352 × 238).
Cf. Hokushiu, No. 1.
Collection: Morrison.

2. NAKAMURA TOMIJURO AS TSUMAGOTO. A lady in elaborate red and white costume, looking l. Signed, *Shumbaisai Hokuyei gwa.* Publisher, *Honsei.*

14⅛ × 9¾ in. (357 × 247).
Collection: Morrison.

3. NAKAMURA MATSUYE AS TSUKIYUKI HIME (LADY MOONLIT-SNOW). Standing in falling snow, she holds a halberd in one hand and lifts her hat with the other. Crimson, gray and purple in dress. Signed, *Shumbaisai Hokuyei gwa.* Publisher, *Wataki.*

14 × 9¼ in. (357 × 234).
Collection: Morrison.

4. NAKAMURA UTAYEMON AS DENKAIBO. Dancing, with an open fan in his hand. Scanty black and red dress. Vessel l. Signed, *Shumbaisai Hokuyei gwa.* Publisher, *Wataki.*

14⅜ × 9½ in. (365 × 243).
Collection: Morrison.

DIPTYCH.

5. SCENE FROM A PLAY. Arashi Rikwan, in black dress, as Miyamoto Tomojirō wrestling with two villains, and Arashi Tokusaburō as Musashino, a courtesan, holding a letter. Yellow ground. Pink cherry blossom above. Signed, *Shumbaisai Hokuyei gwa.* Publisher, *Honsei.*

Each sheet, 14¼ × 9¾ in. (363 × 247).

RIUSAI SHIGEHARU (b. 1818, d. 1844).

Worked at Osaka, his native town. Pupil of Shigenobu or of Hokusai. Signed Riutei, Giokarintei and Riusai.

1. ACTORS AS THE CELEBRATED SIX POETS (ROKKASEN). A group of Osaka actors against a background of wood-panelling. Names above. Tones of red and blue. Signed, *Riusai Shigeharu gwa.*

14 × 9¼ in. (356 × 235).
Collection: Morrison.

2. RORAISHI; ONE OF THE TWENTY-FOUR PARAGONS OF FILIAL PIETY. Rōraishi, having feigned to slip down, has kicked over a cup of water, and sits on the ground with a face of mock consternation. White and green dress. Signed, *Riusai Shigeharu gwa.* Title: *Twenty-Four Filial Pieties*; *Rōraishi* (*Lao-Lai-tzŭ*) accompanied by text to the following effect:—*Rōraishi's parents lived until he was* 70 *years of age. His filial regard was unbounded. He would wear gay-coloured clothes and play like a child to please his parents, and once when bringing a tray to them at their meal he stumbled on purpose and feigned to cry. He also dyed his white hair black to make them believe that he was not growing old. Some deride such childishness, but they do not understand filial piety.*

10¼ × 15 in. (260 × 382).
Collection: Hart.

3. BUNTEI (WEN TI) OF THE HAN DYNASTY; ONE OF THE SAME SET. An interior. The Emperor giving his aged mother drink from a bowl. Blue and green, foiled by yellow and light red. Signed, *Riusai Shigeharu gwa.* Title on label. Text: *Buntei was a son of the Emperor Kōso* (*Kao Tsu*). *He was so devoted to his mother that he used to give her her meals morning and evening, first making sure that nothing had been poisoned. When she was ill he neither slept nor changed his clothes, nursing her day and night and tasting her medicine before giving it to her*, etc.

10¼ × 15 in. (260 × 382).
Collection: Hart.

SHUNKO (worked at Osaka).

Pupil of Hokushiu. This Shunkō is not to be confounded with Shunsen, who at one time signed Shunkō, nor with Shunyei's pupil of this name (p. 145), Shunkō II.

1. TWO ACTORS. Kanomishi, as Kwagetsu-in, a lady in violet dress, and Arashi Kichisaburō, as Awoyagi Danjō, a samurai in gray, black and yellow. Half-length figures. Cherry blossoms hang above, over the names of the actors and the title, *Tako Bushi*. Signed, *Shunkō*. Publisher, *Shiwochō*.

12½ × 5¾ in. (318 × 146).
Collection: Bacon.

PUPILS OF TORIN.

Tsutsumi Tōrin was an artist who, with his school, was chiefly known for the painting of lanterns and *ex voto* tablets. He was the third painter of the name. He influenced, and was influenced by, Hokusai.

1. TEA-PICKERS AT UJI. Three women, who have been picking tea-leaves r., turn to look at a boy who stoops from a footbridge to get water in a cup from a stream. Red and black dresses; green and yellow landscape. Each of the four figures is by a different artist, whose signatures (from r. to l.) are *Tsutsumi Shūgetsu, pupil of Tōrin, Tsutsumi Ittō, Tsutsumi Shūyei, and Tōsen.*

10⅛ × 14⅞ in. (258 × 378).

SEKKIO (worked in the early nineteenth century).

Pupil of Tōrin; designer of Uki-yé.

1. STREET SCENE; APPROACH TO NIHON-BASHI. Crowded street leading to the bridge; boys flying kites. Blue, yellow and green, with red in clouds and in some of the dresses. In a border of blue-gray, with white pattern. At the r., outside the border, *Uki-yé. Nihonbashi Tori-chō no dzu.* Signed, *Sekkio gwa.* Publisher, *Yamadaya.*

10⅝ × 15½ in. (270 × 394).
Purchased, 1908.

2. INARI TEMPLE, OJI; ONE OF THE SAME-SET AS THE LAST. Red and blue buildings of a temple on the green hill-side l., with road below and many worshippers. In blue border with white pattern. Inscription at r. partly cut off.

$9\frac{7}{8} \times 14\frac{3}{4}$ in. (250 × 376).
Of a later impression than the print last described.
Collection: Morrison.

RIUSAI MASAZUMI (worked in the early nineteenth century).

This artist is said to have been a pupil of Tōrin.

[1–13.] Set of Surimono of Bugaku dancers. Bugaku is a very ancient kind of dance with Chinese music, introduced with Buddhism into Japan. See the paper by H. L. Joly, in 'Transactions of the Japan Society,' vol. xi., 1913. Figures without background. Gold, bronze and silver are used in the printing.

Each, $8\frac{1}{2} \times 7\frac{1}{2}$ in. (216 × 192).
Collection: Tuke.

1. KARIOBIN. A dancer in a red coat with wings, and with cymbals in his hand. Seal, *Riusai.*

2. BAIRO. Dancer in trailing red robe, with shield and sword. Seal, *Riusai.*

3. TAIHEIRAKU. Dancer in golden armour with drawn sword. Seal, *Riusai.*

4. RIO-O. Dancer, in red, with dragon-mask, wand in hand. Seal, *Riusai.*

The name is an abbreviation of Ranriō-ō, originally a Chinese hero.

5. DAKIU-RAKU (POLO-MUSIC). Dancer in orange and crimson dress of a *Kugé*, with stick and ball. Seal, *Riusai.*

6. GENJORAKU (RETURN TO THE CASTLE). Boy dancer, in orange and red, looking at a silver wreath thrown on the ground. Seal, *Riusai.*

7. RINDAI. Dancer in black, red and white; with tiara. Seal, *Riusai.*

8. HANIWA. Dancer in blue and gray dress. Seal, *Riusai.*

9. KOCHO. Dancer in winged 'butterfly' dress, with a flowering branch in his hand. Seal, *Riusai.*

10. KOINSHIU. Dancer in red and black with mask, holding a short knobbed stick. Seal, *Riusai.*

11. SHINMAKKATSU. Dancer in crimson court dress, bowing. Verses above. Specimens: (1) *While I linger in thought with the early spring and the youth of the fresh green leaves, lo! the haze is already departing and summer is at hand.* By *Kikuchi Yeinen.* (2) *On wafts of wind the sweetness of the plum-blossom reaches even to the sleeves of the clouds.* By *Atsugaki Makatsu.* Seals, *Riusai* and another.

12. DANCER, UNNAMED. With headdress shaped like an open fan, blue mask, and white robe decorated with fishes. Seal, *Riusai.*

13. KOTOKURAKU HEISHITON. Dancer in white, red, and black, holding a saké bottle and cup. Seal, *Riusai.*

14. DANCER AS THE GODDESS UZUME. She is dressed in white and green over red, has a bell in one hand and *gohei* in the other. Streaming sunrays above, cock crowing l., mirror hung on *Sakaki* tree r. Seal, *Masazumi.* Verse: *Beautiful branches of the plum-tree, so apt a haunt for the nightingale, will you not persuade her to open the door of the valley and come?*

8⅜ × 7¼ in. (212 × 185).

It was the dancing of the goddess Uzumé which lured Amaterasu out of the cave in which she had hidden herself. *See* note on Hokkei, No. 10.

Collection: Tuke.

15. USHIWAKA (THE YOUNG YOSHITSUNE) PLAYING THE FLUTE. He is represented standing on a path of white cloud amid blue space. Dull red and green and silver-gray dress. Signed *Riusai,* but with different characters from those of the signature on the last set. Seal, *Masazumi.* Verses above. Specimen: *Although the virgin ran away to avoid being hit by the kayuzuyé, yet if the east wind blows see how drolly her robe will billow out.* By *Riusentei Seishi.*

8¾ × 7¼ in. (221 × 184).

For the *kayuzuyé, see* note on Hokkei, No. 5.

Collection: Tuke.

16. JAKKO WATERFALL. One of a set called Nikkō Meisho. A temple on a brown rocky crag; behind towers a blue-green hill with a stream plunging the whole height of it in a series of cascades. Signed, *Riusai Masazumi gwa.* Title on yellow label, *Nikkō Meisho. Ten Celebrated Sites. Jakkō.*

Collection: Morrison.

YEISHOSAI (worked in the early nineteenth century).

1. A JOURNEYMAN RICE-CLEANER RESTING. A workman, employed to take off the husks of the rice, resting on an empty rice-bag made of straw and smoking his pipe. By him is a tub, with the big mallet used for pounding rice. Signed, *Yeishōsai.* Seal, *Kwakunen.* Verses l., in praise of rice. Ink-print, uncoloured.

$4\frac{3}{4} \times 6\frac{7}{8}$ in. (120 × 175).

Collection: Morrison.

OISHI MATORA (d. 1833).

Pupil of Gesshio. Trained in the Tosa school; worked for a short time in Yedo, afterwards in Osaka.

1. A SHIRABYOSHI DANCER; SURIMONO. A girl dancer dressed as a young man of Genroku period, with tall *eboshi* on her head, sword and open fan in hand. Red, blue, silver, and bronze. Signed, *Matora.*

$6\frac{5}{8} \times 6\frac{3}{4}$ in. (167 × 170).

Collection: Morrison.

WATANABE KWAZAN (b. 1793; d. 1841).

One of the most distinguished of modern Japanese artists of the Chinese school. He was a follower of Tani Bunchō.

1. THE EMPEROR AND THE HERDBOY; SURIMONO. A red-robed Chinese Emperor meeting and offering incense to an immortal herd-boy riding on a white ox and playing his flute among the mountains by a torrent. Bronze background. Above is a verse by *Yomono Utagaki: The sound of the flute that comes from the sign of the Ox and the Tiger* [i.e., the north-east, the 'lucky direction' of the year] *in the picture of Suikoden.* Signed, *Kwazan gwa.*

$7\frac{7}{8} \times 7$ in. (200 × 178).

The subject is taken from the 'Suikoden' of Bakin.

Collection: Morrison.

2. PORTRAIT OF THE PRIEST SHIKO. The old priest, dressed in gray over dull orange, sits at a desk, his chin propped on the hand which holds the writing-brush, plunged in thought. A book fallen from his hand lies by the desk. On red seal, *Painted by the master Kwazan.* Title, *Autograph and portrait of Shikō.* On a panel is a verse, illegibly written by the hand of the priest. At the l.: *Shikō was a native of the province of Mino. He was born a hero, with uncommon parts. When quite young he took orders, but his doctrines were heretical and made him obnoxious to the clergy, and he gave up the priesthood. One day at an inn in Isé province he met Basho-O, and crushed him in argument. Well-educated and widely-informed, he was impatient of control. At one time he opened a school and had many pupils. His publications were several score in number, and are all worthy to be cherished by posterity. He was called at first Kenrio, afterwards Hakkiōren, Nikwahiōjin, Tōkasen, Tōka, Seika, Yabanshi, and Shishi. He altered his name at his pleasure, but the world knows all his surnames. What a light was this among men!* Publisher, *Sanoki.*

14⅜ × 9⅞ in. (375 × 251).
Collection: Morrison.

3. PORTRAIT OF THE POET BASHO. One of the same set as the last. Dressed in gray over blue-green, he is seated in a bamboo chair, against which leans his staff, with a basket tied to it. In red seal, *Painted by the master Kwazan.* Above is the title, *Autograph and portrait of the poet Bashō* and text: *Bashō lost his name.* (*Bashō* is the name of a fruitless kind of banana tree.) *His family name was Matsu-Ō, his personal name Jinshichirō. A native of Uyeno in Iga, he was at one time retainer of a certain house. He aspired to do something very great for the sake of the world, but since he failed he shaved his head* (i.e., took orders) *and sought retirement. He had a cottage at Fukagawa, which he called Bashō-an and Tōsei. He called himself by the name Tōsei, or Green Peach, after the style of the T'ang poet who called himself Li Pai, or White Apricot; and his reasons for taking this name was that he likened his own talent to that of the Chinese poet: so people say. He roamed Japan, after the manner of Saigio and Tonna. It is needless to dwell on his knowledge of literature. His portrait was painted by Gorō-sei. Respectfully written by Kwassai Bunkō.* Verse on blue panel by Bashō, signed *Tōsei: So old is the pine that grows before the shrine, perhaps its seed was sown in the time of the ancient gods.* Publisher, *Sanoki.*

14⅜ × 9¾ in. (365 × 249).
Collection: Hart.

UTAGAWA HIROSHIGE (b. 1797, d. 1858).

Andō Tokitarō was born in Yedo. He showed precocious talent as a boy; and after some study under a Kano painter, Rinsai, applied in 1811 to be taken as a pupil by Toyokuni. This master having no vacancy, the boy entered the studio of Toyohiro. In 1812 he took the name Hiroshige, calling himself also Ichiryusai. He made book-illustrations and prints of figure-subjects, without much reputation, but found his true vocation in landscapes. Sent to Kiōto about 1830 to paint a ceremony for the Shōgun, he travelled by the famous highway called Tōkaidō, and is said then to have made the sketches for the first Tōkaidō series, which made him famous. Many other sets of landscape prints followed. In 1841, 1852 and 1854 Hiroshige made journeys in the provinces and among the mountains, and his work illustrates every aspect of the scenery of Japan. A portrait of him is described under Kunisada, No. 57.

Hiroshige's later prints, from 1852 on, are dated with seal-dates. Prints of the artist's early and middle period are often difficult to date with any precision. A roughly chronological order has been attempted in the catalogue; but prints from the numerous sets bearing the same title have mostly been grouped together for the sake of convenience. References are made to the Catalogue by J. S. Happer of his collection of prints by Hiroshige sold at Sotheby's in June, 1909 (Part II of the Happer Collection of Japanese Prints). The discovery of the date-seals was first published in this catalogue, which contains much information on the artist's work.

[1–2.] Two prints from a series of Rivers, perhaps 'Six Rivers Famous in Poetry.'

1. TAMAGAWA IN SETTSU. Two women beating clothes on a sandy shore under pines; a boy approaching with a kettle. Green, red, gray and blue colours. Signed, *Ichiryusai Hiroshige gwa.* Publisher, *Maruya Jimpachi.*

9 × 13⅝ in. (227 × 340).
Collection: Morrison.

2. SUMIDAGAWA. A woman standing in a ferry boat, poled by a man; both turn their heads l.; blossom on bank r. Signed, *Hiroshige gwa.*

An illustration of the Nō play called 'Sumidagawa.' The woman was the mother of a boy who was kidnapped and taken from Kioto to Yedo. She followed, and while being ferried across the Sumida, saw a crowd assemble to sing dirges under the willow where the boy had died. The play has been translated by Dr. Marie Stopes.

9 × 13⅝ in. (229 × 346).
Collection: Morrison.

[3–13.] The Chiushingura play. Eleven out of the complete set of sixteen, an extra group of five plates being devoted to Act XI. The designs are enclosed in a border of fret pattern, in purple or blue-green, with a crest, 'double Tomoyé,' repeated on it at intervals. Publisher, *Senichi*, i.e., *Izumiya Ichibei*. Each print is signed *Hiroshige gwa*, and has the title on a red label. The colouring is not very happy, except where the landscape element preponderates. Black and gray, green and strong blue are relieved by smaller patches of yellow and red.

Each print 9 × 14¼ in. (251 × 363).
Collection: Morrison.

3. CHIUSHINGURA. ACT I. Kawoyo, followed by men with the box of helmets, mounts the blue stairs of the temple of Tsuruga-oka, above which are seated Nawoyoshi and, beneath, Moronawo and another noble, with Yenya and Wakasanosuke on a lower step.

4. ACT II. Konami shyly receiving Rikiya; her mother, Tonasé, listens behind a yellow screen, on which is a painting by Jōkōan. Wakasanosuké and Honzō are seen on a verandah beyond.

5. ACT III. Honzō producing the presents brought for Moronawo, and the Bannai reading the list. Early dawn over the castle and moat.

6. ACT IV. Kawoyo arranging pink flowers, attended by Rikiya. Goyemon followed by Kudaiyu comes along a raised floor l.

7. ACT V. Sadakurō threatening to kill Yoichibei. Mountain landscape, with two great pines. Twilight effect.

8. ACT VI. Three hunters returning along a yellow road after delivering the body of Yoichibei to his family. At the door of the latter's house r. Goyemon and Yagorō are being received by Kampei. Background of gray hills.

9. ACT VII. Yuranosuke and Kudaiyu carousing with the girls of the tea-house; two Rōnin looking on. Night-scene, with pink lanterns.

10. ACT VIII. The wife and daughter of Honzō journeying to Kioto, followed by three travellers, pass by a huge pine wreathed with reddened creepers. Fuji white over a ridge of pines r.

11. ACT IX. The snow-covered garden of Yuranosuke's house. Ishi pleads with Honzō, and Rikiya waits behind her. Inside the verandah are the wife and daughter of Honzō, and Yuranosuke; three crouching figures.

12. ACT X. The Rōnin knocking at the door of Gihei's house. Street scene at night. Three dogs r.

13. ACT XI. Moronawo struggling, seized by the Rōnin in the snowy court of his castle. Strong black and white effect.

[14–91.] *Tōkaidō Gojūsan Tsugi*, the Fifty-three Posting-stations of the Tōkaidō. At the beginning of the Tempō era (1830–1843) the artist was commissioned to go to Kioto and paint 'the ceremony of presenting the horse.' Travelling by the celebrated Tōkaidō or Eastern Coast Road, he was deeply impressed by its scenery, and resolved thenceforth, it is said, to devote himself to landscape. This is the earliest and the most famous of the various Tōkaidō sets which Hiroshige was to publish. The generally accepted date for the completion of the publication is 1834. Mr. Happer would place it rather earlier. An accident, probably a fire, seems to have destroyed some of the original blocks, since six at least of the earlier numbers of the series were re-cut, with marked variations in the actual design. The colouring of the prints is mainly in gray and blue and bluish green relieved by salmon pink, yellow, orange or crimson.

On each print is the title of the series, followed by the title of the print, and a sub-title in a red seal. Each print is signed *Hiroshige gwa.* The publishers' seals are *Hōyeidō*, *Take*, *Takemago* or *Takeuchi*, the seals of Takeuchi; *Kikakudō*, the seal of Sanoki; *Senkakudō* or *Tsuruki*, the seals of Tsuruya.

The dimensions of the key-block, the corners of which are cut into concave form, vary between 8¾ to 9 in. × 13 to 14 in. (223 × 347).

14. NIHON BASHI; ASA NO KEI, MORNING SCENE. Van of daimiō's procession coming over the bridge, headed by two porters with red boxes; street-hawkers l. Two dogs r. Publishers' combined seal *Takemago* and *Tsuruki.*

(No. 1. First version.)

Reproduced, Happer Catalogue, pl. v.
Collection: Morrison.

15. NIHON BASHI; GIORETSU FURIDASHI, DAIMIO'S PROCESSION. The same design, but with many more figures, mostly dressed in green and purple, which now fill the whole foreground. No clouds in sky. Publisher's seal, *Take.*

(No. 1. Second version.*)

Collection: Morrison.

16. SHINAGAWA; HI-NO-DE, SUNRISE. Village street, with daimiō's retinue starting on the shores of a bay. Boats in the bay l., some with sails set, against the flush of dawn. Publishers' seals, *Senkakudō*, *Hōyeidō.*

(No. 2. First version.)

Reproduced, Happer Catalogue, pl. v.
Collection: Morrison.

17. SHINAGAWA; SHOKO DETÁCHI, DAIMIO'S DEPARTURE. The same design, but four more figures have been added to the procession in the foreground; the mast of a boat moored to the shore is made much higher and rises above the nearest sail. Publisher's seal, *Take.*

(No. 2. Second version.)

Collection: Morrison.

18. KAWASAKI; ROKUGO TOSEN, THE FERRY ON THE ROKUGO. (Second version.) A ferry-boat crossing to the farther shore of the river, where travellers are waiting in front of a village and trees. Fuji appears r. Publisher's seal, *Take.*

(No. 3. Second version. In the first version, reproduced in Happer Catalogue, pl. vi., there is a man on a raft l., Fuji is printed with an outline, and the ferryman's head is turned r., not l.)

Collection: Morrison.

19. KANAGAWA; DAI-NO-KEI, TOP OF THE STREET. A steep street of houses r. overlooking blue sea. A junk and small boats in the bay; sails further off. Travellers being lured to inns in the street. A jagged patch of blue in the white sky l. Publisher's seal, *Hōyeidō.*

(No. 4. First version.)

Collection: Bacon.

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* The alterations in this and other cases are a doubtful improvement.

20. KANAGAWA. Another impression of the same print, with some variations of colour.

Collection: Morrison.

21. KANAGAWA. The same; but the patch of blue is now at the r. and the tree rising against it is of a different shape. There are posts in the water in the foreground, and the boat putting off to the shore from the junk is omitted. Publisher's seal, *Take.*

(No. 4. Second version.)

Collection: Morrison.

22. HODOGAYA; SHIMMACHI-BASHI, NEW STREET BRIDGE. Travellers crossing a wooden bridge r.; on the further side is a row of inns between clumps of trees; in the r. distance a gray rounded hill. Evening sky. Publishers' seal, *Senkakudō, Hoyeidō.*

(No. 5. No other version of this print is known.)

Collection: Morrison.

23. TOTSUKA; MOTOMACHI BETSUDO, BRANCH OF MAIN STREET. (Second version.) Outside a tea-house l. a man is mounting his horse, which a groom holds, while a maid looks on, and a woman adjusts her travelling hat. At the r. a porter comes over a bridge from a street of houses, set in clumps of bamboo. Near the bridge a milestone with *For Kamakura turn to the left.* Publisher's seal, *Take.*

(No. 6. Second version. In the first version the man is alighting from his horse; there are no bamboos, but a pine-tree at the further end of the village; and the tea-house is open, not boarded up.)

Collection: Morrison.

24. FUJISAWA; YUGIOJI TEMPLE. Three blind men by the *torii* in l. foreground; people on bridge over river; village street leading to the temple on a hill among trees. Publisher's seal, *Hōyeidō.*

(No. 7.)

Collection: Morrison.

25. HIRATSUKA; NAWATE-MICHI. The Nawate highway, a raised road crossing the marshes in zig-zags. Between two pines in the foreground a coolie runs past two travellers. Fuji shows white between

two nearer hills, one round-topped, the other a sharp ridge. Publishers' seal, *Hōyeidō, Senkakudō.*

(No. 8.)

Collection: Morrison.

26. O-ISO; TORA NO AME, 'TIGER RAIN.' Travellers, one leading a horse, entering the winding street of O-iso. At the l. wooded ground falls away to the sea. Rain falls dark against a yellow sky. Publisher's seal, *Takeuchi.*

(No. 9.)

Tora no Ame may mean either 'Tiger Rain,' or the 'Tears of Tora,' the mistress of Sōga no Gorō, who lived at O-iso, and was said to have been changed by grief into stone. A painting by Hiroshige of Tora gazing after her departing lover is in the Museum Collection, No. 1756.

Collection: Morrison.

27. OISO. Another impression of the same print, lighter in tone.

Collection: Bacon.

28. ODAWARA; SAKAWA GAWA. Travellers fording the river. Beyond the sandy shore are marshes; and beyond these r. a many-coloured group of hills, the contours of which are sharp and abrupt, rises from the plain. Two coolies only are on the near bank of the stream. Publisher's seal, *Hōyeidō.*

(No. 10. First version.)

Collection: Bacon.

29. ODAWARA. The same composition, but the forms of the hills are rounded, and the figures are different. There are now three coolies and two travellers on the near shore.

(No. 10. Second version. There are yet other variations of this print with four figures on the near shore.)

Collection: Morrison.

30. HAKONE; KOSUI GA OKA, THE HILL BY THE LAKE. Above the lake towers an enormous crag of variegated colour; travellers stream up a narrow pass behind it into the hills r. At the l. Fuji rises over the hill surrounding the lake. Publisher's seals, *Hōyeidō.*

(No. 11.)

Collection: Morrison.

31. MISHIMA; ASA-GIRI, MORNING MIST. A group of travellers, one in a *kago* and another on a pack-horse, coming through the mist past the entrance to a temple-precinct r. Other figures, houses and trees half lost in mist. Publisher's seal, *Hōyeidō*.

(No. 12.)

Collection: Morrison.

32. NUMADZU; HIKURE, YELLOW DUSK. The full moon rising over a village at the bend of a river. On the bank under a tree are three figures, one with a huge grotesque mask on his back, the mask of a pilgrim going to the Shintō shrine of Kompira. Publisher's seal, *Hōyeidō*.

(No. 13.)

Collection: Morrison.

33. HARA; ASA NO FUJI, MORNING FUJI. Fuji rising above hills to the flushed sky, the crest surmounting the edge of the design. Two girls and a porter on road in foreground, and two cranes in rice-fields. Publisher's seal, *Takeuchi*.

(No. 14.)

Collection: Morrison.

34. YOSHIWARA; HIDARI FUJI, FUJI ON THE LEFT HAND. Three women on a horse, led by a man, going along the zig-zag tree-bordered road through the marshes. Fuji rises l., reddish brown in a yellowing sky. Publisher's seal, *Hōyeidō*.

(No. 15. A later version has the title written across Fuji, and no signature.)

Collection: Morrison.

35. KAMBARA; YORU NO YUKI, EVENING SNOW. Three men ankle-deep on a snow slope, with the village beyond, and light snow falling on the hills. The sky is light below and dark above. Publisher's seal, *Takeuchi*.

(No. 16.)

Collection: Morrison.

36. KAMBARA. Another impression of the same, with the sky dark below and light above.

A similar impression is reproduced in the Happer Catalogue, pl. vii.
Collection: Morrison.

37. YUI; SATTA NO MINE, THE HEIGHTS OF SATTA. Two bent pines on a rock beneath a precipitous crag l. Fuji rises beyond a blue bay beneath. Four sails r. Publisher's seal, *Hōyeidō*.

(No. 17.)

Collection: Morrison.

38. OKITSU; OKITSU-GAWA. FORD OF THE OKITSU RIVER. Two fat wrestlers being carried across the stream. Rocky bluff l. Sparse wood on sands at the river mouth, and sea beyond. Publishers' seal, *Kikaku, Takeuchi*.

(No. 18.)

Collection: Morrison.

39. YEJIRI; MIWO NO EMBO, PANORAMA OF MIWO PINE-WOOD. View over a bay, into which juts a long narrow ness, grown with pines. Two groups of junks in harbour. Many white sails in the offing; orange glow over distant coast. Publisher's seal, *Hōyeidō*.

(No. 19.)

Collection: Morrison.

40. FUCHIU; ABE-KAWA, FORDING THE ABE RIVER. Women being carried across the river, and two groups of coolies, one with a pack-horse, coming from the opposite shore. Beyond is a dark hill. Publisher's seals, *Hōyeidō*.

(No. 20.)

Collection: Morrison.

41. MARIKO; MEIBUTSU-CHAYA, MEIBUTSU TEA-HOUSE. Guests eating in a small tea-house, beside which a tree shows white blossoms against the rosy sky. Hill r. Publishers' seal, *Takemago Tsuruki*.

(No. 21.)

Collection: Bacon.

42. MARIKO. Another impression of the same print, with variations.

Collection: Morrison.

43. OKABE; UTSU NO YAMA, UTSU HILL. Faggot-bearers in a narrow road by a torrent between steep green slopes, partly grown with trees. Publisher's seal, *Senkakudō.*

(No. 22.)

Collection: Morrison.

44. FUJIEDA; JIMBA TSUGITATE, CHANGING PORTERS AND COOLIES. A group of porters and horses resting outside a posting-house. Publishers' seal, *Tsuruki Takemago.*

(No. 23.)

Collection: Morrison.

45. SHIMADA; OIGAWA SHUN-GAN, BANKS OF THE OI RIVER. A great number of travellers crossing flat ground before fording the double stream of the river; some are making the passage. Publishers' seal, *Hōyeidō.*

(No. 24.)

Collection: Morrison.

46. KANAYA; OIGAWA EMBO, FURTHER BANK OF THE OI RIVER. View over the sandy banks of the double stream, which travellers are fording, to a range of hills. Publisher's seal, *Takeuchi.*

(No. 25.)

Collection: Morrison.

47. NISSAKA; SAYO NO NAKA YAMA, PASS IN THE SAYO MOUNTAINS. Travellers on a mountain path which climbs an extremely steep hillside r. In the foreground a great stone 'commemorates the murder of a woman, whose ghost led to the discovery of the murderer' (Happer). Publishers' seal, *Tsuruki Takemago.*

(No. 26.)

Collection: Morrison.

48. KAKEGAWA; AKIBA-SAN EMBO, DISTANT VIEW OF MOUNT AKIBA. Travellers meeting a priest on a bridge. Boys' kites in the air. Mount Akiba rises r. beyond rice-fields, where peasants are working. Publisher's seal, *Hōyeidō.*

(No. 27.)

Collection: Morrison.

49. FUKUROI; DE-CHAYA, WAYSIDE TEA-HOUSE. Flat fields. Group boiling a kettle suspended from the bough of a tree which stands alone l. by the wayside. Bird perched on notice-board r. Publishers' seal, *Senkakudō, Hōyeidō.*

(No. 28.)

Collection: Morrison.

50. MITSUKE; TENRIU-GAWA, THE RIVER OF THE HEAVENLY DRAGON. An angler and a man smoking in a boat lying against a shoal in the stream. From the sands beyond, travellers are putting off to cross the main stream. The woody further shore is veiled in mist. Publisher's seal, *Hōyeidō.*

(No. 29.)

Collection: Morrison.

51. HAMAMATSU; FUYUGARE, DEAD WINTER. On a grass bank, under a big tree, a group of peasants are making a fire and looking out over the wintry fields. Publisher's seal, *Hōyeidō.*

(No. 30.)

Collection: Morrison.

52. MAISAKA; IMAGIRE SHINKEI, FAITHFUL VIEW OF IMAGIRE. View over a bay, with the high-peaked promontory of Imagire projecting from the r., and Fuji showing over the neck of land against the yellowing dusk. Boats in the bay, and sails under a green bank in r. foreground. Seal, *Hōyeidō.*

(No. 31.)

Reproduced, Happer Catalogue, pl. vii.

The inlet was formerly a lake, but an earthquake in 1499 destroyed the barrier between the fresh water and the sea.

Collection: Morrison.

53. ARAI; TOSEN, THE FERRY BOAT. A ferry boat crossing an estuary from the l. about to pass a screened boat containing a daimiō's suite with banners and spears. Yellow sky. Seal, *Takemago.*

(No. 32.)

Collection: Morrison.

54. SHIRASUKA; SHIWOMISAKA, SEA PROSPECT HILL. Between clump of trees the cliff dips in the foreground and shows a

wide view of sea and shore; sunset on the horizon. A passing daimiō's procession partly seen. Seal, *Hōyeidō.*

(No. 33.)

Collection: Morrison.

55. FUTAGAWA; SARU-GA-BABA, MONKEY RACECOURSE. Three travelling musicians coming up a slope to a tea-house l. Beyond a hollow r. rises a bare slope, partly dotted with pine-shoots. Seal, *Hōyeidō.*

(No. 34.)

Collection: Morrison.

56. YOSHIDA; TOYOKAWA-BASHI, TOYOKAWA BRIDGE. The broad river spanned l. by the long bridge; towers of Toyokawa Castle, with men on scaffolding r. Seal, *Hōyeidō.*

(No. 35.)

Collection: Bacon.

57. YOSHIDA. Another impression of the same print.

Collection: Morrison.

58. GOYU; TABIBITO TOME-ONNA, 'TRAVELLER-STOPPING' GIRLS. A long street in twilight, with an inn open in the r. foreground. In the street waitresses are forcibly dragging travellers to rival houses. On the signboards hanging in the inn room are the names of engraver, *Jirobei;* printer, *Heibei;* and designer, *Ichiryusai.* On a large white circle is *Take no Uchi Han,* the mark of the publisher. Seal, *Takeuchi.*

(No. 36.)

Collection: Morrison.

59. GOYU; SECOND STATE OF THE PRINT. In this state the white circle is left blank.

Collection: Morrison.

60. AKASAKA; RYOSHA SHOFU, GUESTS AT DINNER. Inner court of an inn, with big sago-pine in the foreground. In a room l. a guest about to dine; in a room r. a lady at her toilet. Seal, *Hōyeidō.*

(No. 37.)

Collection: Morrison.

61. FUJIKAWA; BO-BANA, THE ENTRANCE TO THE VILLAGE. Three villagers bowing down l. as a daimiō's procession approaches, partly hidden by roofs and bamboos. Tree and wall l.; plain beyond. Seal, *Takemago.*

(No. 38.)

Collection: Morrison.

62. OKAZAKI; YAHAGI NO HASHI, YAHAGI BRIDGE. A long bridge over the wide Yahagi river, with daimiō's procession passing over towards the castle beyond. Blue range in the r. distance. Seal, *Hōyeidō.*

(No. 39.)

Collection: Morrison.

63. CHIRYU; SHOKA NO UMA-ICHI, THE GREAT SUMMER HORSE FAIR. Wide meadows, thick in vivid green grass, with groups of tethered horses, and in the middle distance a big tree, round which is a crowd of farmers. Seal, *Hōyeidō.*

(No. 40.)

Collection: Morrison.

64. CHIRIU. Another impression, in a colder key of colour. (In a later state there is a hill in the background.)

Collection: Bacon.

65. NARUMI; MEIBUTSU ARIMATSU SHIBORI, FAMOUS ARIMATSU CLOTH. Traveller coming along a street, in the shops of which, at the l., the dyed cloth of the neighbouring village of Arimatsu is exposed for sale. Seal, *Hōyeidō.*

(No. 41.)

Collection: Morrison.

66. MIYA; ATSUTA SHINJI, FESTIVAL AT ATSUTA TEMPLE. Gangs of men with horses furiously pulling the long ropes of the Sacred Car (unseen). A red *torii* partly seen r. Seal, *Take* (?).

(No. 42.)

Collection: Morrison.

67. KUWANA; SHICHI-RI NO WATASHI-GUCHI, MOUTH OF THE SEVEN LEAGUE FERRY. Two junks lowering sail as they enter the inlet, passing Kuwana Castle. Other sails on the calm sea. Seal, *Hōyeidō.*

(No. 43.)

Reproduced, Happer Catalogue, pl. viii.
Collection: Bacon.

68. YOKKAICHI; MIYEGAWA, MIYÉ RIVER. Wind blowing over the marshes and tossing the leaves of a solitary willow by a causeway, on which a man runs after his hat. Traveller on a footbridge r.; masts and roofs l. Seal, *Hōyeidō.*

(No. 44.)

Reproduced, Happer Catalogue, pl. viii.; also by v. Seidlitz, p. 190.
Collection: Morrison.

69. ISHIYAKUSHI; ISHIYAKUSHIJI, THE TEMPLE. Twilight over rice-fields in front of a village and temple; behind is a wooded hill and a higher blue hill beyond. Seal, *Hōyeidō.*

(No. 45.)

In some impressions the blue hill is omitted.
Collection: Morrison.

70. SHONO; HAKU-U, WHITE RAIN. In drenching rain three coolies with a *kago* mount a hill slope and others come down; at the r. bamboos and roofs; and, beyond, a double line of trees bowed by the wind and blotted by the downpour. On the umbrella of a coolie in the foreground is *Take-no-uchi Han, Gojūsan Tsugi.* Seal, *Hōyeidō.*

(No. 46.)

Reproduced, Happer Catalogue, pl. ix.
Collection: Bacon.

71. SHONO. Another impression, with slight variations in the colour. In later impressions the characters on the umbrella are omitted.

Collection: Morrison.

72. KAMEYAMA; YUKI-BARE, CLEAR WEATHER AFTER SNOW. Snow on a steep hillside sweeping up r., with tall pines, and a

castle above. A village below l. and travellers mounting the hill, partly hidden. Orange glow on the horizon. Seal, *Hōyeidō*.

(No. 47.)

Reproduced, Happer Catalogue, pl. ix.; also by v. Seidlitz, p. 190.
Collection: Bacon.

73. KAMEYAMA. Another impression, with pink glow in the sky.

Collection: Morrison.

74. SEKI; HONJIN HAYADACHI, EARLY START FROM HEADQUARTERS. Open space before an hotel, at which a daimiō is staying. Hangings decorated with his crest screen off the ground. Groups of servants in the twilight preparing for the start. Seal, *Hōyeidō*.

(No. 48.)

Collection: Morrison.

75. SAKANOSHITA; FUDE-SUTE-MINE, THE PEAK OF THE PAINTER'S DESPAIR. (Lit., 'Throw-away-brush Peak.') On a plateau r. a traveller stands before a tea-house gazing across the misty gulf to the double peak rising beyond l. Seal, *Hōyeidō*.

(No. 49.)

Collection: Bacon.

76. SAKANOSHITA. Another impression, with variations in the colouring.

Collection: Morrison.

77. TSUCHIYAMA; HARU NO AME, SPRING RAIN. Drenching rain. In the foreground the head of a daimiō's retinue cross a bridge over a torrent towards a row of houses standing behind trees. Seal, *Hōyeidō*.

(No. 50.)

Collection: Bacon.

78. TSUCHIYAMA. Another impression, with slight variations

Collection: Morrison.

79. MINAKUCHI; MEIBUTSU KAMPYO, THE NOTED KAMPYO. Open ground before the village, beyond which rise the hills. At the l. women are preparing the *kampyō*, a kind of gourd cut into long strips, and hanging it to dry. Seal, *Hōyeidō*.

(No. 51.)

Collection: Morrison.

80. ISHIBE; MEGAWA NO SATO, VILLAGE ON THE RIVER ME. A large inn at the corner of the village, with groups of travellers setting off along the road r. Distant hills rise from bands of mist. Seal, *Hōyeidō*.

(No. 52.)

Collection: Morrison.

81. KUSATSU; MEIBUTSU TATEBA, NOTED POSTING HOUSE. Coolies running with a *kago*, and others bearing a huge green case. In the background is the inn, with travellers eating the rice-cake for which the place is famous. Seal, *Takemago*.

(No. 53.)

Collection: Morrison.

82. OTSU; HASHIRII CHAYA, SPRING WATER TEA-HOUSE. The tea-house is at the l. Down the village street come three buffalo carts, one with rice bales, the others with charcoal. Pines and bamboo grow about the thatched houses. Seal, *Hōyeidō*.

(No. 54.)

In earlier impressions there is a green hill at the back, faintly outlined.
Collection: Morrison.

83. KIOTO; SANJO OHASHI, GREAT BRIDGE, THIRD AVENUE. The long bridge with its many trestles, and the roofs of Kioto beyond at the foot of the hills. Seal, *Hōyeidō*.

(No 55.)

Collection: Morrison.

84. CHIRYU. One of a smaller set of the Tōkaidō. A traveller getting a light from his companion's pipe; behind them comes a coolie with luggage. Two men picnicking l. under a huge pine, one of the trees

bordering the high road which winds across the plain. Title on red label, *Tōkaidō Gojūsan Tsugi.* At. l. *Chiryu. Hiroshige gwa.* Publisher, *Itatsu.*

Engraved surface, $7\frac{3}{4} \times 12\frac{1}{4}$ in. (197 × 310).

One of a set published probably between the date of the famous set just described and the set published by Marusei, which follows.

Collection: Morrison.

[85–123.] The Fifty-three Stations of the Tōkaidō, set published by Marusei. After the famous series just described, this is the best of the full-sized Tōkaidō sets. In some of these prints the artist seems to have been influenced by the bold simplicities of the landscape design of Hokusai. The set was probably published about 1840. On a red label on each print is *Tōkaidō*, followed by the number of the print in the series. There are 55 in the complete set. *The Fifty-three Stations* and the name of the particular station is also cut on each block. The publisher's seal or his name *Marusei* is on most of the prints, each of which is signed *Hiroshige gwa.*

Average dimensions of key-block, $8\frac{1}{2} \times 13\frac{1}{2}$ in. (215 × 345).

85. FUJISAWA. Groups with lanterns in the street between two inns. Temple gateway and wood beyond, dark under twilight blue.

(No. 7 of the series.)

Collection: Morrison.

86. MISHIMA. View of a broad road from above. The tops of two trees and blue temple *torii* in foreground; shops l., with a few passers-by.

(No. 12.)

Collection: Morrison.

87. HARA. Fuji rising immense over a distant blue range of hills and a nearer green range beyond the flat gray plain. The yellow high road runs along the foreground.

(No. 14.)

Collection: Morrison.

88. YOSHIWARA. A lady on horseback and foot-travellers on the pine-bordered road r. Rice-fields, a blue wood, hills and Fuji beyond.

(No. 15.)

Collection: Morrison.

89. KAMBARA. Two ferry-boats on the Fuji river. Green rounded hills on the opposite shore and Fuji showing white above a dip in them r., against an orange sunset.

(No. 16.)

Collection: Morrison.

90. YUI. A rocky cove, with dark cliffs r. against the evening light. A group of travellers, men and women, on the road in the foreground, look out over the blue sea. Two yellow-thatched cottages partly seen r.; on the balcony of one are two men.

(No. 17.)

Collection: Morrison.

91. OKITSU. A junk with a striped sail in the bay; a few other sails in the r. distance. Beyond the low dark hills of the coast Fuji rises, partly gray.

(No. 18.)

Collection: Morrison.

92. YEJIRI. View from a green shore fringed with pines, across a blue bay, on which are white sails, to the mainland coast. Over purplish gray ranges Fuji towers.

(No. 19.)

Collection: Morrison.

93. FUCHIU. Travellers arriving at an inn-door at nightfall, two on horseback, one in a *kago*.

(No. 20.)

Collection: Morrison.

94. SHIMADA. Travellers being carried by parties of coolies across the O-i river. Beyond the gray hills opposite, Fuji stands against a golden horizon.

(No. 24.)

Collection: Morrison.

95. KANAYA. A green hill, with tall pines against the sky, sloping

down l. to the roofs of Kanaya, beyond which are the flats and broad blue stream of the O-i, and hills gray against the fading glow.

(No. 25.)

Collection: Morrison.

96. MAIZAKA. Coolies putting bales on board a junk in the foreground; two pines r. A narrow rocky islet in the bay, and the green ridge of Imaki promontory beyond, with Fuji showing white over its shoulder.

(No. 31.)

Collection: Morrison.

97. ARAI. Pine-dotted green slopes looking over the calm sea with white sails upon it to the distant coast and Fuji. Entrance to shrine, and lantern, in the foreground l.

(No. 32.)

Collection: Morrison.

98. SHIRASUKA. The road climbs r. up the cliffs—green slopes above ruddy scarps—beyond which a tongue of land, grown with pines, juts out. Four small boats on the calm sea.

(No. 33.)

Collection: Morrison.

99. YOSHIDA. Pageant of the Festival of the Tennō Shrine (15 June) headed by men with lanterns on bamboo-branches, coming from the r. Spectators beyond under willows by the waterside, and others in l. foreground.

(No. 35.)

Collection: Morrison.

100. GOYU. A man, woman and child passing under a tall leafless willow by a river bank. A scattered village on the further shore, and bare willows in the fields. Fuji in the distance shows over a range of greenish-gray hills.

(No. 36.)

Collection: Morrison.

101. AKASAKA. View looking down on the street and an inn, which waitresses are persuading travellers to enter. In an upper room of

the inn a man is being shampooed. Two ruddy brown roofs in l. foreground.

(No. 37.)

Collection: Morrison.

102. FUJIKAWA. A daimiō's procession coming down a hill-road between green slopes with scattered trees upon them.

(No. 38.)

Collection: Morrison.

103. OKAZAKI. In the r. foreground a traveller on horseback, with attendants, is crossing the bridge over the Yahagi river. A castle rises r. above the roofs of the town. Two rafts on the river, the further shore of which is lined thick with bamboo-clumps.

(No. 39.)

Collection: Morrison.

104. CHIRYU. Six travelling acrobats, carrying their luggage along the road, cross the foreground, passing two tall trees. Fields and dim hills beyond.

(No. 40.)

Collection: Morrison.

105. NARUMI. View looking up the street, with houses r. and steep green bank l. Two women and other travellers in the street. At a shop r. is exposed the *shibon*, dyed cloth, for which the place is famous.

(No. 41.)

Collection: Morrison.

106. MIYA. Junks moored at a harbour r. by the precincts of Atsutu temple. The red *torii* is on the embankment. Five junks are approaching l. under sail.

(No. 42.)

Collection: Morrison.

107. YOKKAICHI. A pale pink *torii* in a wide street with shops r. and l. and flowering cherry trees and pines beyond. Groups of travellers and a white dog in the foreground.

(No. 44.)

Collection: Morrison.

108. SHONO. Three men warming themselves at a fire on the raised road which crosses the rice-fields to a village backed by a pine wood. A few bare-branched budding trees border the road.

(No. 46.)

Collection: Morrison.

109. KAMEYAMA. A yellow open space before the moat and castle, which are partly seen. Two groups of figures and a row of pines in the foreground.

(No. 47.)

Collection: Morrison.

110. SEKI. Snow falling on the hills from a slate-coloured sky. On the near slope is a pink *torii*, a temple under a snow-covered tree, and house r. A few figures in the snow.

(No. 48.)

Collection: Morrison.

111. SAKANOSHITA. A *komusō*, a pilgrim, and three other travellers on the raised road; a steep slope rises r., with a torrent between it and the road. View of plain and hills beyond.

(No. 49.)

Collection: Morrison.

112. TSUCHIYAMA. Two travellers lighting their pipes and a third smoking as they go by the side of the shallow stony river; on the opposite shore are low but steep green hills, with clumps of trees dotted about their slopes.

(No. 50.)

Collection: Morrison.

113. ISHIBE. The court of an inn, with a stone lantern and cluster of pines l. Inside the rooms are guests bathing, being shampooed, etc.

(No. 52.)

Collection: Morrison.

114. KUSATSU. View of Lake Biwa. Three junks moored by a stone jetty l., a fourth unbending sail, others in the distance, near the mountainous further shore.

(No. 53.)

Collection: Morrison.

115. OTSU. Street scene with travellers; at the l. a shop where the rough sketches called Otsu-yé are being bought.

(No. 54.)

Collection: Morrison.

116. KIOTO. The Sanjo bridge, with groups of people passing along it, and a view of the roofs and wooded hills, all gray, beyond the river.

(No. 55.)

Collection: Morrison.

The next three numbers are specimens of different sets of smaller prints of the Tōkaidō.

117. YEJIRI. One of a half-size Tōkaidō set. Rain and wind. Travellers crossing the bridge called Koyoshida. Village and tall willow on the further bank. Title, *Tōkaidō*, 19. Signed, *Hiroshige gwa.* Publisher, *Tsutaya.*

$6\frac{5}{8} \times 9$ in. (169 × 228).

One of a set of 54, published about the time of the Marusei set: Happer Catalogue, No. 197.

Collection: Morrison.

118. OKABE; UTSUNOYAMA. One of a half-size Tōkaidō set. View between two steep slopes with pines; tea-house on a plateau and hill summits beyond. Title, *Tōkaidō Gojūsan Tsugi.* On the sky is a verse with a play on the name *Utsu* (*utsu* = 'rest'). Signed, *Hiroshige gwa.*

$6\frac{1}{8} \times 8\frac{1}{8}$ in. (155 × 205).

Collection: Morrison.

119. HAKONE. One of a quarter-size Tōkaidō set. Travellers on a road skirting a precipice among the mountains. Title, *Tōkaidō*, 11. Signed, *Hiroshige gwa.*

$4\frac{1}{8} \times 6$ in. (105 × 154).

Probably a rather late print.

Collection: Morrison.

[120–128.] *Omi Hak'kei*, the Eight Views of Omi. The title of the series is on each print on a red label, and on an adjoining square space is the poem traditionally associated with each view. Signed, *Hiroshige gwa.* Publishers' seals, *Yeisendō*, *Takeuchi*, and *Hōyeidō.*

Translations of the poems have already been given under Toyohiro, Nos. 1–8, pp. 238–239.

Printed surface, 9 × 13 in. (228 × 353).

120. RAIN BY NIGHT ON KARASAKI. The great pine of Karasaki on its low promontory, with its spreading mass blotted by drenching rain. Dark blue water round the lighter blue of the stone embankment. Title, *Karasaki no Ya-u.* Seal, *Yeisendō.*

Collection: Tuke.

121. CLEARING WEATHER AT AWADZU. View across a bay of the lake to a mountain which rises above nearer hills. A tree-fringed road follows the shore, and a number of white sails are in the bay. Title, *Awadzu no Seiran.* Seal, *Hōyeidō.*

Purchased, 1912.

122. EVENING SNOW ON HIRA. The snowy mass of Mount Hira rises beyond sharp hills. A snow-covered village and bamboo clumps by a dark blue inlet in the foreground. Title, *Hira no Bosetsu.* Seal, *Yeisendō.*

Collection: Tuke.

123. GEESE ALIGHTING AT KATATA. Wild geese descending from the sky; fishing-boats on the lake. Hills raise their dark ridges above the misty shores beyond the water. Title, *Katata no Rakugan.* Seal, *Yeisendō.*

Collection: Tuke.

124. SAILING-BOATS RETURNING TO YABASE. Boats crossing the lake, some dropping sails and anchoring by the near shore, others showing white against the blue ridge of coast, beyond which a mountain towers out of mist. Another cluster of sails half lost in the r. distance. Title, *Yabase no Kihan.* Seal, *Hōyeidō.*

Collection: Tuke.

125. AUTUMN MOON ON ISHIYAMA. Rocky crags tower darkly to a jagged peak l. The full moon floods the hazy lake with light barred by the long bridge of Seta. Title, *Ishiyama no Shugetsu.* Seal, *Hōyeidō.*

Collection: Tuke.

126. VESPER BELL FROM THE MII TEMPLE. Beyond flat fields with scattered trees, steep hills rise from mist. Among the thick

woods on their slopes is the Mii Temple. A higher and more distant range darkens against the pale yellow sky. Title, *Mii no Bansho.* Seal, *Takeuchi.*

Collection: Tuke.

127. VESPER BELL FROM THE MII TEMPLE. Another and later impression, with quite different effect. The upper parts of the hills are reddish, the lower an opaque green.

Collection: Morrison.

128. SUNSET, SETA. The long Seta Bridge crosses the lake near the foreground. Boats moored near the village l.; white sails on the pale blue of the lake beyond. A dark peak rises over mists r. into the clear yellow of the sky. Title, *Seta no Sekisho.* Seal, *Hōyeidō.*

Reproduced, Happer Catalogue, pl. xii.
Collection: Tuke.

[129–130.] Two prints from *Yedo Kinkō Hakkei,* Eight Views in the Neighbourhood of Yedo, published by Sanoki.

129. AUTUMN MOON ON THE TAMAGAWA. The sandy banks of the Tamagawa river, with a willow on the near bank r., under the full moon. Fishermen pulling in nets. Title above, and the poem: *The image of the moon in the autumn night which is luminous as day, lingers on the Tama stream as the river lingers by the Twin Pines.* Signed, *Hiroshige gwa.*

8⅝ × 13⅝ in. (219 × 347).
Good impression, cut down and somewhat damaged, of a beautiful print.
Reproduced, Happer Catalogue, pl. xiii.
Collection: Morrison.

130. VESPER BELL OF IKEGAMI. The entrance to the great Temple of Hommonji (where the Saint Nichiren, its founder, died in 1282 A.D.), loftily placed among misty trees that nearly hide it, with groups of pilgrims about the houses below. Above, title and poem: *By virtue of the truth of the Eight Scrolls one prolongs one's age. The founder of the Temple went to Nirvana as the evening bell was striking.* Signed, *Hiroshige gwa.* Publisher's seal, *Kikakudō.*

8¾ × 13½ in. (223 × 343).
Collection: Bacon.

The following numbers are from sets of Yedo views, entitled *Tōto meisho, Yedo Meisho,* or *Yedo Shōkei.* According to Happer, nearly fifty

sets of these subjects in various shapes and sizes are known, all by Hiroshige I. *See* Happer Catalogue, p. 62.

[131–144.] *Tōto Meisho.* Oblong prints, published by Kikakudō (i.e., Sanoki). Title and sub-title in black on a coloured label on the margin r., and publisher's name in red below. Signed, *Hiroshige gwa.* Seals, *Ichiryusai, Yūsai, Hiroshige, Utagawa.*

Key-block, 9 × 13¾ in. (228 × 347).

131. WHITE RAIN ON NIHONBASHI. Part of Nihonbashi bridge, with 'white rain'—a sudden shower with sunlight—falling against a pale sky and gray Fuji. Seal, *Ichiryusai.*

Collection: Morrison.

132. MIOJIN SHRINE, HIGASHIZAKA, DISTRICT OF KANDA. Steps to temple and tea-house r.; roofs of Yedo spreading l. Seal, *Yūsai.*

Collection: Morrison.

133. SNOW IN THE GARDEN OF TEMMANGU IN KAMEIDO. A series of little bridges joining islets across a lake leading to the temple and its leafless gardens r.; a man coming from and a man going to the temple. Thick snow over all and in the air; the water is a cold deep blue. Seal, *Ichiryusai.*

Reproduced, Happer Catalogue, pl. xxv.
Collection: Morrison.

134. CROWD AT THE ANNUAL FAIR IN KINRIUZAN, ASAKUSA. Twilight; view over the temple grounds; heads of a packed throng of people in the street leading to the gate. Seal, *Ichiryusai.*

Collection: Morrison.

135. SHIMMEI TEMPLE PRECINCTS, SHIBA. A procession of women and men passing under two *torii* down the street; Atago hill rising from mist beyond. Blue, red, and gray tints. Seal, *Ichiryusai.*

Collection: Morrison.

136. VIEW FROM ATAGO HILL, SHIBA. View over roofs and distant bay; rainbow in sky; temple and terrace l., with groups of men and women. Seal, *Ichiryusai.*

Collection: Morrison.

137. SAZAIDO. Path over rice-fields leading to the Temple of the Five Hundred Rakan; figures on the path and in the blue-green fields. A single tree in the foreground. Seal, *Ichiryusai.*

Collection: Morrison.

138. TAKANAWA. Three tall sails in the bay quite near; boats at anchor l. Travellers, coolies, and two-wheeled carts on wharf in foreground. Seal, *Hiroshige.*

Reproduced, Happer Catalogue, pl. xxv.
Collection: Morrison.

139. RETURN OF BOATS TO TSUKUDA ISLAND. Four red boats with white or yellow sails arriving at the reedy shore. Dark woods stretch behind the houses. Seal, *Ichiryusai.*

Collection: Morrison.

140. CLEAR WEATHER AFTER SNOW, MASAKI. A man on a raft and another on a boat, moving on a blue inlet among snowy flat banks. Temple buildings and trees on the shore and a faint flush in the sky. Seal, *Utagawa.*

Collection: Morrison.

141. SNOW AT AKABANE. View along the deep-cut banks of a canal to a distant red pagoda rising among woods. At the r. a daimiō's house, with passers-by. Snow falling.

Collection: Morrison.

142. PICNICS AT GOTENYAMA. Picnickers under the cherry blossom on the green cliff, looking out over to sea, and the white sails on the calm blue.

Collection: Morrison.

143. NIPPORI. Pines and flowering cherries on green knolls r.; holiday-makers on climbing paths and in large enclosure l. below.

Collection: Morrison.

144. MOONLIT NIGHT, DOKWAN-YAMA; LISTENING TO THE MUSIC OF THE INSECTS. Full moon rising over the gray plain; picnickers on a hillock r. near two trees; two women and a child with fire-fly cage in foreground. Seal, *Ichiryusai.*

Collection: Morrison.

145. KASUMI-GA-SEKI; ONE OF TOTO MEISHO. One of a different set from the prints just described. View from the top of a hilly street, over the roofs to the bay beyond. Black trees l. behind a house. Rainbow over the sea. Fan-seller in foreground. Title on sky. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.*

Key-block, 8¾ × 13¾ in. (222 × 348).
Collection: Morrison.

[146–149.] Prints from a set of *Yedo Meisho.* Full-size oblong prints, published by Kikakudō (Sanoki). Signed, *Hiroshige gwa.*

Key-block about 8¾ × 13¾ in. (223 × 350).

146. RIOGOKU BASHI NORYO. Cool of the evening at Riōgoku Bridge. Boats with red lanterns on the Sumida, with the great stretch of the bridge seen dark against the sky and fireworks bursting beyond. Title on blue label in margin. Seal, *Ichiryusai.*

Collection: Morrison.

147. FLOWER EXCURSION, ASUKAYAMA. Green slopes dotted with cherry-trees in flower and thronging holiday-makers; two horsemen on a yellow path r. Seal, *Ichiryusai.*

Collection: Morrison.

148. THE BANKS OF THE SUMIDA AT THE HEIGHT OF THE BLOSSOMING TIME. The high green bank rising from the blue river and crowded with blossom showing pink against dark trees. Anglers in a roofed boat on the stream. Seal, *Ichiryusai.*

Collection: Morrison.

149. SHELL-FISH GATHERERS ON SUSAKI BEACH AT LOW TIDE. Groups of men and women in the water; the level green bank rises behind from the gray sands; village roofs and trees r. Mast in l. foreground. Seal, *Utagawa.*

Collection: Morrison.

[150–152.] Prints from a set of *Yedo Meisho,* published by Marujin. Title, *Yedo Meisho no uchi,* on red label, with sub-title on square beside it. Signed, *Hiroshige gwa.*

Key-block, about 8⅝ × 13½ in. (218 × 343).

150. BENTEN-YAMA AND KINRIUZAN, ASAKUSA. A pagoda and blue-roofed temple among dark-massed trees; water in foreground, and white-flowering trees on a green knoll.

Collection: Morrison.

151. CHERRY-TREE IN THE MAIN STREET, YOSHIWARA. View down the broad, crowded street at night, with a big cherry-tree in full blossom luminous against the dark.

Collection: Morrison.

152. SUMIDA RIVER; BLOSSOM IN RAIN. Cherries in blossom and two red-stemmed pines on the high bank above the river; rain falling from an ink-dark evening sky. Four figures in foreground.

Collection: Morrison.

[153–154.] Two prints from a set of *Yedo Shōkei.* Title in white on red label. Signed, *Hiroshige gwa.*

Key-block, about 8¾ × 13¾ in. (223 × 350).

153. SHINSENZA, THE NEW MINT, SHIBA. Strolling musicians, three dogs, and a group of men in a broad street passing the Mint.

Collection: Bacon.

154. FERRY ON THE YOROI. Two ferry-boats and other craft laden with goods on a tributary of the Sumida, lined with warehouses.

Collection: Morrison.

[155–160.] Prints from *Tōto Meisho;* narrow upright panels, published by Matsubaradō and Fujioka (or perhaps two different sets?). Signed, *Hiroshige gwa.*

Size about 14¾ × 5 in. (375 × 127). *See* Happer Catalogue, p. 20.

155. NIHONBASHI IN SNOW. Part of the bridge, with roofs beyond and Fuji in the distance.

Collection: Morrison.

156. FIREWORKS, RIOGOKU. A rocket bursting high above the bridge.

Collection: Morrison.

157. OFF TSUKUDA ISLAND; HAZY MOONLIGHT. Full moon over the sea; jutting shore l. and cluster of boats at anchor r.

Collection: Morrison.

158. RAIN ON AZUMA BRIDGE UNDER KINRIUZAN, ASAKUSA. Boats moored by wharves, and Asakusa temple among trees beyond. Slanting rain (printed white in better impressions). Publisher, *Fujioka.*

Collection: Morrison.

159. WISTARIA IN FULL BLOOM, KAMEIDO. Two women and a child on the bank of the water over which the wistaria hangs. Red bridge beyond. Publisher, *Fujihiko.*

Collection: Morrison.

160. CHERRIES AT NIGHT, YOSHIWARA; ONE OF A DIFFERENT SET. View over roofs; groups near flowering cherries in foreground.

One of another panel set of Tōto Meisho, of the same dimensions as the last, with title on red label; published by Ashikawa.

Collection: Morrison.

[161–163.] Prints from *Yedo Meisho;* small upright panel set. Publisher, *Kawaguchi.*

Size about 10 × 3½ in. (253 × 90).

161. NIHONBASHI IN SNOW. Three men in big hats on the bridge; Fuji beyond.

Collection: Morrison.

162. VIEW IN NIPPORI. Holiday-makers in a tea-house on the top of a sheer green cliff. Flight of birds in the air.

Collection: Morrison.

163. VIEW UNDER THE YEITAI BRIDGE. Trestles of the bridge, with a boat passing beneath.

Collection: Morrison.

[164–167.] Four prints from 'Twelve views of Yedo.' Small oblong prints, with yellow margins; published by Izumiya Ichibei (Sen-ichi). Title on red irregular-shaped label, *Yedo Jūni Kei.*

Size about $4\frac{1}{2} \times 6\frac{3}{4}$ in. (114 × 172).

164. CLEAR WEATHER AFTER SNOW, NIHONBASHI. The bridge from the river, snowy roofs, and Fuji in distance.

Collection: Bacon.

165. TAKANAWA BAY. Sunset view of the coast from the sea. Moored boats l., and two white sails in the bay.

Collection: Bacon.

166. UNDER DOKWAN YAMA. View over a plain; tea-house and cherry-trees on cliff l. Blue twilight.

Collection: Bacon.

167. RICE-FIELDS OUTSIDE THE YOSHIWARA. Evening scene; travellers on the causeway; Yoshiwara houses r.

Collection: Bacon.

[168–179.] *Kiōto Meisho;* set of ten oblong prints. Title, *Kiōto Meisho no uchi,* and sub-title on each print. Signature, *Hiroshige gwa,* with publisher's seal; on some *Yeisendō,* on others *Kawaguchi,* both seals of *Kawaguchi Shōzō.* Some have the seal *Ichiryusai.*

Key-block, $8\frac{5}{8} \times 14$ in. (220 × 356).

168. KINKAKUJI. The Golden Pavilion on the shores of a lake, studded with rocks and islets; a round gray hill rises out of mist beyond; flush in upper sky.

The Golden Pavilion was built by the Shōgun Ashikaga Yoshimitsu on his abdication in 1393, as a retreat. Here he gathered round him a circle of artists and philosophers, and here he died in 1408.

Collection: Morrison.

169. GION TEMPLE IN SNOW. Three girls with umbrellas before the bluish fence and gateway of the temple enclosure. Snow falls from a dark sky. Seal, *Ichiryusai.*

Reproduced in colour by Strange, Japanese Illustration, p. 108.

Collection: Morrison.

170. YASE HAMLET. Three women with loads on their heads coming along a path between undulating fields; a fourth is farther off. Roofs and distant hill seen beyond r. Spring-coloured landscape, with a single budding tree against the sky. Seal, *Yeisendō.*

Collection: Morrison.

171. EXIT OF THE SHIMABARA. A reveller is being assisted homeward from the gate of the Flowery Quarter of Kioto; a glimpse of the main street shows groups of figures; at the gate r. is a cistern and fire-buckets. The young moon shines above a misty mountain beyond. Seal, *Kawaguchi.*

Collection: Morrison.

172. KIYOMIDZU. From the upper room of a tea-house l. men and women look across a hollow to the famous temple set on a gray hill-slope among clouds of blossom. Seal, *Ichiryusai.*

Collection: Morrison.

173. SUDDEN STORM ON THE BANKS OF THE TADASU RIVER. People running to the shelter of a tea-house on the river-bank as a violent rainstorm comes down. In the foreground a man and woman hurry over a plank-bridge to the shore. Beyond, a row of trees in heavy foliage is blotted gray by the rain, and the sky shows blank above them. Seal, *Ichiryusai.*

Collection: Morrison.

174. THE SAME SUBJECT. Another impression. With black upper sky.

Collection: Bacon.

175. COOL OF THE EVENING AT SHIJO, BED OF THE KAMO RIVER. The river bed, divided by two shallow streams, is crowded with parties at supper, with red lanterns lighting the dusk. Seal, *Kawaguchi.*

Collection: Morrison.

176. BLOSSOM ON ARASHIYAMA, ON THE OI RIVER. A hill-side covered with pines and flowering trees that scatter their blossom on the blue river, where two men are poling a raft. Seal, *Kawaguchi.*

Collection: Morrison.

177. ON THE YODO RIVER. A large boat, full of passengers, punted along the stream, with a saké-seller's boat alongside. Across the full moon, rising out of white mist, a cuckoo flies. Seal, *Ichiryusai.*

Reproduced in Happer Catalogue, pl. iii.
Collection: Morrison.

178. ON THE YODO RIVER. Another impression, less darkly printed. Seal, *Yeisendō.*

Collection: Bacon.

179. MAPLES AT TSUTEN BRIDGE. A torrent rushing between steep green banks. On the hither bank are men and women eating under the red foliage of maple trees. Beyond these the stream is spanned by a high wooden bridge.

Purchased, 1912.

[180–188.] Prints from *Honchō Meishō,* 'Scenery of the Empire.' The complete series, according to Happer (Catalogue, p. 25), contains fourteen oblong prints; probably the number is more than this. Signed, *Hiroshige* or *Ichiryusai Hiroshige gwa.* Publisher's seals, *Fujihiko* and *Matsubaradō.*

Key-block, $8\frac{3}{4} \times 13\frac{3}{4}$ in. (222 × 348).

180. NUNOBIKI OR 'STRETCHED LINEN' WATERFALL, SESSHIU PROVINCE. From a thatched cottage r. and from the steep path climbing up to it, sightseers are admiring the cascade which falls in a succession of leaps. Seal, *Fujihiko.*

Collection: Morrison.

181. HAKONE HOT SPRINGS. Two women and a coolie crossing a footbridge r. to the bath-house, built on masonry which rises from the shallow rock-studded water. Ruddy cliffs l. Seal, *Fujihiko.*

Collection: Morrison.

182. CAVE OF ENOSHIMA, SOSHIU. Three figures at the entrance of a great cave in the cliff l. From the calm sea a long wave is flung up in foam upon the rocks. Yellow sky. Publisher's seal, *Matsubaradō.*

Collection; Morrison.

[183–184.] Two prints from a small-sized set of Thirty-six Views of Fuji. Signed, *Hiroshige gwa.*

Key-block, 6⅝ × 9 in. (162 × 230).

183. URA-FUJI, FROM YUME-YAMA, PROVINCE OF KAHI. Two coolies on a conical hill l. Yellow Fuji in the distance r.

Collection: Morrison.

184. RAIKO ROCKS AT OYAMA, PROVINCE OF SAGAMI. Fuji, enmeshed in white clouds, between steep slopes.

Collection: Morrison.

185. OHATSU'S REVENGE. Scene from the play called Kagami-yama. In a twilight garden Ohatsu attacks Iwafuji, who tries to shield herself with an open umbrella. Above, on a panel in form of an open book, is *Ichiryusai Hiroshige gwa* and the title, *Chiukō-adauchi dzuyé*, 'Illustration of Filial and Loyal Vengeance.' Also a text outlining the plot of the play. Publisher, *Dansendō.*

14½ × 10 in. (369 × 253).

Iwafuji, an intriguing lady, struck another lady, Onoyé, in the face with a sandal. Onoyé committed suicide, and her maid Ohatsu avenged her by killing Iwafuji.

Collection: Morrison.

186. SCENE FROM THE 'DOCHIU HIZAKURIGE.' The host of an inn falling backwards in a bath, and the two travellers Yajirobei and Kidahachi laughing at his plight. Signed, *Hiroshige gwa.* Text above. Publisher, *Sanoki.*

10 × 14¾ in. (250 × 375).

The Hizakurige of Jippensha Ikku, a comic masterpiece of Japanese literature, relating the adventures of Yajirobei and Kidahachi on the road, appeared in twelve parts between 1802 and 1822. (*See* Aston, Japanese Literature, p. 371.)

Collection: Morrison.

187. 'EDIFYING PICTURES'; THREE SUBJECTS ON ONE BLOCK. (1) The girl who refused rice and would only eat fruit, with her father and sister; (2) Samurai examining a horse offered for purchase; (3) Priests of Ninnaji temple trying to pull off a tripod from the head of one of their brethren. Signed, *Hiroshige gwa.* Publisher, *Takō.*

13 × 9¾ in. (352 × 247).

[188–194.] Set of Models for Lightning (or Quick-change) Shadow Game. Four subjects on each block, arranged in pairs, one print giving

the shadow on a paper shutter, its companion the figure of a man who by posing in various contorted attitudes and with the aid of a few appliances contrives to cast a shadow in picture form. Each print is signed *Hiroshige Ki-hitsu* (painted for fun). Publisher, *Tsutaya*.

14⅜ × 9¾ in. (365 × 248).

188. STONE LANTERN; Hawk on perch.
Collection: Tuke.

189. TEA-POT AND STOVE; saké decanter.
Collection: Tuke.

190. TWO MEN IN A BOAT; bowl on a stand.
Collection: Tuke.

191. RABBIT; fukujusō plant in a pot.
Collection: Tuke.

192. PINE TREE with artificially trained roots; nightingale on plum bough.
Collection: Tuke.

193. FUJI; balustrade of a bridge.
Collection: Tuke.

194. GOOSE ON A ROCK; cat.
Collection: Tuke.

[195–254.] Prints from *Kisokaidō Rokujū-ku Tsugi;* the 69 posting stations of the Kisokaidō. (Happer Catalogue, p. 43.) The Kisokaidō is the inland highway between Kiōto and Yedo. In this series, complete in 70 prints, Hiroshige collaborated with Kesai Yeisen, who made 23 of the designs. The prints by Yeisen are catalogued here as they come in the series, and not under the artist's name. The figures in these are usually larger in scale and more prominent than in Hiroshige's. The title of the series and the sub-title are on each print. Most of the prints in this series by Yeisen are not signed. The series was published partly by Take-uchi Hōyeidō and partly by Iseiri Kinjudō.

Key-block, 8⅝ × 13⅝ in. (220 × 345).

195. NIHON-BASHI; MORNING AFTER SNOW. [BY YEISEN.] Fish-sellers and coolies on the bridge. The red sun rises over snow-covered roofs. On an umbrella is the name of the publisher, *Takeuchi.*

(No. 1 of the series.)

There are two later states, one with *Iseiri Ikenaka*, the other with *Yamo Sho Han Naka Bashi* on the umbrella.

Collection: Morrison.

196. ITABASHI. [BY YEISEN.] Travellers on the road at the entrance to a village. Green slopes r.; and in the foreground a man shoeing a horse under two trees. Unsigned. Seal, *Hōyeidō.*

(No. 2.)

Collection: Morrison.

197. WARABI. [BY YEISEN.] A crowded ferry-boat crossing the blue Toda river; travellers waiting on the further bank, where trees are scattered over green slopes. Two white herons fly over the water. Seal, *Takeuchi.* Unsigned.

(No. 3.)

Collection: Morrison.

198. URAWA. [BY YEISEN.] A bend of the road on the outskirts of the village. In the foreground a man with a pack-horse, and a traveller followed by a porter. Woods and hills beyond the village r. In the l. distance is the ruddy cone of Mount Asama; smoke floats above the volcano's crater. Unsigned. Seal, *Hōyeidō.*

(No. 4.)

Collection: Morrison.

199. OMIYA. [BY YEISEN.] Distant view of Fuji, seen across gray rice-fields between two trees of red blossom; travellers on the road, which runs along an embankment r. Unsigned. Seal, *Hōyeidō.*

(No. 5.)

Collection: Morrison.

200. KONOSU; FUKIAGE FUJI. [BY YEISEN.] Travellers on the zig-zag tawny road through the rice-fields, sparsely bordered by

young trees. White Fuji in the distance. Signed, *Keisai gwa.* Seal, *Hōyeidō.*

(No. 8.)

Fukiage means 'spouted up'; Fuji looking as fresh on certain days as when first flung up by eruption.

In some impressions the signature is omitted.

Collection: Morrison.

201. FUKAYA. [BY YEISEN.] Street scene with houses of entertainment l. A group of girls in blue and green led by one with a lantern; silhouettes of figures in mist beyond. Unsigned. Seal, *Hōyeidō.*

(No. 10.)

A late impression without the night effect of the original edition, which also has more houses.

Collection: Morrison.

202. SHIMMACHI. A clump of trees on the ridge of a river bank standing dark against a sky of dusky yellow. A range of blue hills in the distance. Three figures on the bank l.; two others on a bridge spanning the river beyond the clump of trees. Signed, *Hiroshige gwa.* Publisher's seal, *Kinjudō.*

(No. 12.)

Collection: Morrison.

203. KURAKANO ON THE TORIGAWA. [BY YEISEN.] Children playing in the water of a small tributary of the river, one of them balancing on the top of a sluice-gate. A woman scrubs a basin, and another woman in a bower with an awning looks on. Unsigned. No seal.

(No. 13.)

Collection: Morrison.

204. TAKASAKI. A river winding between a village and a green hill; a mountain, all blue, rises beyond. In the foreground is a tea-house built out into the river. Beggars pursue two travellers on the road. Signed, *Hiroshige.* Seal, *Ichiryusai.* Publisher, *Hōyeidō.*

(No. 14.)

Collection: Morrison.

205. ITABANA. [BY YEISEN.] Cloaked travellers on a snowy road, with a row of meagre trees along the hummocky bank of a stream.

Bridge leading to a village l. Rosy flush in the horizon. Unsigned. Publisher's seal, *Iseiri Ike-naka* (*Ike-naka* being an abbreviation for *Ikenohata Nakachō*).

(No. 15.)

Reproduced, Happer Catalogue, pl. xix.
Collection: Morrison.

206. ANNAKA. The head of a daimiō's procession moving up a brown road in a hollow between green and gray hills. Purple flush in upper sky. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher's seal, *Kinjudō.*

(No. 16.)

Collection; Morrison.

207. SAKAMOTO. [BY YEISEN.] View looking down on the broad street of the village, along the middle of which runs a streamlet crossed by a plank bridge. Many groups of people. A massive round green hill, streaked with brown, rises beyond. Unsigned. Publisher's seal, *Iseiri.*

(No. 18.)

Attributed by Happer, with some reserve, to Hiroshige.

208. KARUIZAWA. Night scene. A traveller is lighting his pipe at a bonfire, another on a pack-horse takes a light from the pipe of a coolie. A second bonfire sends up a column of smoke from the fields. Hill and village beyond. Signed, *Hiroshige gwa.* Seal, *Tōkaidō.* Publisher's seal, *Takeuchi.* On a lantern is the name *Iseiri.*

(No. 19.)

Remarkable for the capriciously treated effects of lighting. The foliage of the dark tree shows partly green in the glare of the bonfire, and the light of the lantern carried on the horse strikes up on the rider's face.
Collection: Morrison.

209. HIRATSUKA, NEAR KUTSUKAKE. [BY YEISEN.] A peasant leading two laden bullocks in a drenching rain. A few bending trees and village roofs along a low ridge r. Unsigned. Seal, *Takeuchi.*

(No. 20.)

Reproduced, Happer Catalogue, pl. xix.
Some impressions have the signature of Yeisen.
Collection: Morrison.

210. OIWAKE AND MOUNT ASAMA. [BY YEISEN.] First state. Coolies with baggage and a man leading a pack-horse are skirting the base of Mount Asama, a rugged tawny cone, streaked with red. Signed, *Keisai gwa.* Seal, *Takeuchi.*

(No. 21.)

Collection: Morrison.

211. OIWAKE; SECOND STATE. The landscape is covered with a vertical downpour of rain, through which the mountain looms darkly red. Unsigned.

(No. 21.)

Described by Happer as the first state; but the rain block is undoubtedly a fine afterthought, designed to give impressiveness and distance to the mountain, which in the other state looks too near. The figures are not drawn as if drenched by a storm; and the lines of the key-block in this state are slightly blunted by wear.

Collection: Morrison.

212. SHIWONADA. The smooth gray banks of a blue river. Three coolies moving to a shelter r. where others are resting; beside the shelter a great tree lifts dark foliage against yellow sky. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher's seal, *Kinjudō.*

(No. 24.)

Collection: Morrison.

213. YAWATA. A stream fringed by tall gray bamboos winding past a high flat-topped bank; peasants crossing a footbridge in the early morning. Signed, *Hiroshige gwa.* Seal, *Utagawa.* Publisher's seal, *Kinjudō.*

(No. 25.)

Collection: Morrison.

214. MOCHIZUKI. Full moon in a deep blue sky, against which a row of huge pines rise dark in perspective, bordering the road; a branch crosses the face of the moon. Travellers on the broad road. Trees in a hollow r. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher's seal, *Kinjudō.*

(No. 26.)

Collection: Morrison.

215. ASHIDA. A dip in a green hill sprinkled with slim cypress-like trees and rising steeply r.; travellers on the road which climbs up and

down the hill; rugged heights beyond, gray, dark blue, and pale red. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher's seal, *Kinjudō.*

(No. 27.)

Collection: Morrison.

216. NAGAKUBO. The full moon over a range of hills flooding with light a broad misty river. Travellers cross on a wooden bridge. In the r. foreground a man leading a horse on the bank, and two children with dogs. A tree on the bank rises dark against the moon. Signed, *Hiroshig, gwa.* Seal, *Ichiryusai.* Publisher's seal, *Kinjudō.*

(No. 28.)

Reproduced, Happer Catalogue, pl. xx.
Collection: Morrison.

217. WADA. A few travellers on the road climbing a pass between abrupt snow-covered crags, their steep sides tufted with green. Snowy banks slope r. and l. from the foreground. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher's seal, *Kinjudō.*

(No. 29.)

Collection: Morrison.

218. SHIMO-NO-SUWA. Diners at the inn, seen between the parted sliding shutters. A bather in a tub l. outside. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher's seal, *Kinjudō.*

(No. 30.)

Collection: Morrison.

219. LAKE SUWA FROM SHIOJIRI PASS. [BY YEISEN.] Distant Fuji on a blue horizon seen across the frozen Suwa Lake, over which a file of travellers make their way. Other travellers are on the steep road in the foreground looking down on the ice. Seals, *Takeuchi* and *Hōyeidō.*

(No. 31.)

Collection: Morrison.

220. SEBA (OR SEMBA). Bent willows in young leaf on a river bank against a full moon, rosily tinged. Two men are poling, one a raft, the other a boat, down the reedy stream. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher's seal, *Kinjudō.*

(No. 32.)

Reproduced, Happer Catalogue, pl. xx.
Collection: Morrison.

221. MOTOYAMA. Two wood-sawyers seated by a fire under a huge fallen pine, propped on a trestle, which slants across the whole design. The gray smoke from the fire goes up on a deep blue sky. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher's seal, *Kinjudō.*

(No. 33.)

Collection: Morrison.

222. NARAI. [BY YEISEN.] Travellers resting at a shop, famous for its wooden combs, at the top of a hill; peaks rise snow-covered from the mist of the valley below. Unsigned. Seals, *Takeuchi* and *Hōyeidō.*

(No. 35.)

Collection: Morrison.

223. TORII PASS. [BY YEISEN.] Two men resting on the edge of a precipice; two women with faggots walking under a pine-tree l. Serrated hill-top r. Unsigned. Seal, *Hōyeidō.*

(No. 36.)

Collection: Morrison.

224. MIYANOKOSHI. Clumps of trees on a river bank silhouetted in misty moonlight; in the foreground a family of peasants crossing a plank bridge. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher's seal, *Kinjudō,*

(No. 37.)

Reproduced, Happer Catalogue, pl. xxi.
Collection: Morrison.

225. AGEMATSU. A traveller and his porter and a man carrying faggots on a bridge over a torrent at the foot of a waterfall; yellow sky behind crags r. Signed, *Hiroshige gwa.* Seal, *Utagawa.* Publisher's seal, *Kinjudō.*

(No. 39.)

Collection: Morrison.

226. SUWARA. Travellers sheltering in a tea-house r. and others running in from a storm shower. In the background a horseman and coolie, with straw mats flung over them, are silhouetted in the mist against a distant ridge of woods. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher's seal, *Kinjudō.*

(No. 40.)

Collection: Bacon.

227. SUWARA: A LATER IMPRESSION. A quite different effect. The rain tells dark instead of light upon the tree in the centre, and tree and horseman stand out distinct and black against a much lighter distance.

Collection: Morrison.

228. INAGAWA BRIDGE, NOJIRI. [BY YEISEN.] Over the torrent of the Ina the single arch of a lofty bridge joins the steep banks of greenish rock; at the l. a shrine on a misty crag. A few travellers on the road and bridge. Unsigned. Seals, *Takeuchi* and *Hōyeidō*.

(No. 41.)

Collection: Morrison.

229. TSUMAGOME. Travellers on the road, which is a ledge cut in the hillside suddenly dipping out of sight. Scattered clumps of trees on the slopes. A blue peak l. Blues and grays contrast with warm yellow and rust red. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher's seal, *Kinjudō.*

(No. 43.)

Collection: Morrison.

230. MAGOME. [BY YEISEN.] The road is still a narrow shelf, winding round a hillside, with village roofs in the valley r.; a blue hill and a gray mountain peak beyond. Three travellers in the foreground, a man and a buffalo further on. No signature. Seals, *Takeuchi* and *Hōyeidō.*

(No. 44.)

Collection: Morrison.

231. NAKATSUKAWA. Crossing a stream by a low bridge, with two willows on the embankment, the road leads over broad rice-fields to a distant village and hills. Scattered figures on the road. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.*

(No. 46.)

Collection: Morrison.

232. OI. Two travellers on pack-horses led by coolies knee-deep in snow. Two great pine-stems on each side frame the view of desolate hills

HIROSHIGE. No. 232.

and falling flakes. Touches of red and green relieve the gray. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher's seal, *Kinjudō.*

(No. 47.)

Reproduced, Happer Catalogue, pl. xxi.
Collection: Morrison.

233. OKUTE. Two peasants with faggots climbing the road into the foreground. Beyond, a swell of empty field, and l. a light-green bluff with protruding rocks and a jutting pine against the tawny sky. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher's seal, *Kinjudō.*

(No. 48.)

Collection: Morrison.

234. UNUMA. [BY YEISEN.] A castle with tall tower r. overlooking a broad river and a pale green plain stretching beyond it to distant hills. No signature. Seals, *Takeuchi* and *Hōyeidō.*

(No. 53.)

Collection: Morrison.

235. KAWADO. [BY YEISEN.] Fishing by night with cormorants from boats on the Nagara river. Two men in a boat in the foreground, one holding a flare, the other with a pipe in his hand. No signature. No seal.

(No. 55.)

Collection: Morrison.

236. MIEIJI. On a green slope between wild camellias, thick with red flowers, and tall green bamboos, an old man asks his way of a peasant. At the l. level gray fields stretch to the distant village under the flush of evening. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.*

(No. 56.)

Collection: Morrison.

237. AKASAKA. A stream crossed r. by a low bridge, with leafless red-budding trees and a village of yellow roofs beyond. On the bridge a traveller in a green cloak meeting a woman. Signed, *Hiroshige gwa.*

(No. 57.)

Collection: Morrison.

238. TARUI. Entrance of a village; shower falling. A daimiō's procession comes up from an avenue of tall trées, and the inhabitants make obeisances. Print shops on both sides of the street. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.*

(No. 58.)

Collection: Morrison.

239. TARUI; ANOTHER IMPRESSION. With no gradated colour in the foreground.

Collection: Morrison.

240. BAMBA. Groups in a village street, with low green hills beyond. Three saddled horses l. In the street grow a few scattered pines. Signed, *Hiroshige gwa.*

(No. 63.)

Collection: Morrison.

241. TORIIMOTO. A tea-house l. on a platform midway up a mountain overlooking a village and pines, and dark blue water beyond. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher's seal, *Takeuchi* and *Kinjudō* combined.

(No. 64. Wrongly numbered 63 on the print.)

Collection: Morrison.

242. TAKAMIYA. Two women with large yellow bales on their backs have just crossed the dry bed of a broad river. Trestles of a washed-away bridge remain. On the other side is a village. Trees on either side frame the scene. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.*

(No. 65.)

Collection: Morrison.

243. YECHIGAWA. Travellers crossing a long narrow footbridge over the sandbanks and channels of the Yechi river; in the foreground a woman with a buffalo, and two *komusō*, dressed in white. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.*

(No. 66.)

Collection: Morrison.

244. MORIYAMA. A row of houses and shops bordering a stream, with travellers on the road which runs between. Cherry-trees in

vivid blossom on hill slopes and on the hither bank. Signed, *Hiroshige gwa.*

(No. 68.)

Collection: Morrison.

245. OTSU. Travellers and bullock-carts in a broad street leading up from the shores of Lake Biwa which stretches blue beyond, sprinkled with white sails. Signed, *Hiroshige gwa.* Publisher's seals are used for shop-signs in the street.

(No. 70.)

Collection: Morrison.

[246–269.] The large Fishes. A set of twenty (possibly more?) full size oblong prints. From the difference of publisher's seals Happer (Catalogue, p. 29) surmises that it was issued originally in two instalments of ten prints each; but three publishers were associated with the series. Besides the seal of Yeijudō and the mark of Yamaguchi Shōzō, which are mentioned by Happer, the seal of Maruya Jimpachi also occurs.

Size about $9\frac{3}{4} \times 14\frac{1}{4}$ in. (248 × 360).

246. RED TAI. Pagrus major. With three green sprays. Signed, *Ichiryusai Hiroshige gwa.* Publisher's seal, *Yeijudō.* Verses above. Specimen: *The crimson of the bream as it lies on Shiba shore makes dull the sunset over the Nago sea.* By *Toshigaki Maharu.*

Collection: Hart.

247. AI. Plecoglossus attivelis. Four trout in a stream. Signed, *Hiroshige fudé.* Seal, *Ichiryusai.* No publisher's seal. Verse, *The autumn rain spoils not the beauty of Tama river, no fleck of rust has stained the steely sheen of its trout.* By *Haruzono Shizuyei.*

Collection: Hart.

248. AI; A LATER IMPRESSION. Seal, *Yeijudō.* The markings on the fish are in blue instead of silver, and the dark lines in the water are not continued across the breadth of the design.

Collection: Morrison.

249. KATSUWO. Bonito. Thynnus pelamys. Blue with blue longitudinal stripes. Cherry-leaves. Pinkish ground. Seal, *Yeijudō.* Signed, *Ichiryusai Hiroshige gwa.* Specimen verse: *To buy the first bonito of the*

year, striped like a blue convolvulus, folk come to market in the dark before the day has broken. By *Teniwa Machimon.*

Collection: Morrison.

250. BORA. A gray mullet, Mugil cephalus. Camellia and Japanese asparagus on a yellowish ground. Signed, *Ichiryusai Hiroshige gwa.* Seal, *Yeijudō.* Specimen verse: *How amusing to see on Tago coast the mullet slide down the slope of Fuji's reflection in the water.* By *Higaki Hiakusen.*

Reproduced, Happer Catalogue, pl. xiv.
Later impressions are without the seal of Yeijudō.
Collection: Morrison.

251. AWABI AND SAYORI. Sea-ear and Hemirhamphus Sajori, a small blue and white fish, with a spray of red peach blossom, on a yellow ground. Signed, *Ichiryusai Hiroshige gwa.* Seal, *Yeijudō.* Specimen verse: *The awabi has polished its own pearls, rubbing them on sand-bedded rocks and rinsing them with waves.* By *Kumogaki Fujimi.*

Collection: Morrison.

252. KURODAI AND AKADAI. Black bream and two small red bream. Sparus latus and Pagrus tumifrons. With bamboo shoots and small greenish berries. Signed, *Ichiryusai Hiroshige gwa.* Seal, *Yeijudō.* Specimen verse: *Beside the black bream the sweet small red bream looks like a cherry against the bare black tree.* By *Kaoan Hōshi.*

Collection: Morrison.

253. ISE-YEBI AND SHIBA-URA-YEBI. Crayfish and two shrimps. Signed, *Hiroshige gwa.* Seal, *Yeijudō.* Specimen verse: *In the heat of the noon, when even the sea appeared to steam, the Shiba shrimp was as if it had leapt from a spring.*

Collection: Morrison.

254. KASAGO AND HIMEDAI. Sebastes marmoratus (red and yellow) and Pristipomoides sieboldii. Signed, *Ichiryusai Hiroshige gwa.* Seal, *Yeijudō.* Verses above. Specimen: *What good tidings from Misaki where the fish are kept in* ikesu. *A friend has sent me a feast of fish.* (*Ikesu* is a box with water in which fish are kept alive.)

Collection: Hart.

255. KOI. A carp in a stream. Signed, *Hiroshige fudé.* Seal, *Ichiryusai.* Publisher, *Yamashō.* Verse, *Look, with what power the carp ascends a stream, no wonder they say that he becomes a dragon in the clouds.*

Collection: Morrison.

256. AKO. Sebastodes matsubaræ. Red with white belly; bamboo-leaves. Signed, *Hiroshige fudé.* Verse, *This is the fish that none dislikes, a gift that brings good luck.*

Collection: Hart.

257. KOCHI. Platycephalus indicus. One shows the white belly, the other smaller one shows the dark back. With egg-plant flower and fruit. Signed, *Ichiryusai Hiroshige gwa.* No seal. Specimen verse: *How sweet is the wind from the East, the wind of spring, when it blows on a hot day of summer!* (*Kochi*, the name of the fish, means also 'East wind.')

Collection: Hart.

258. INADA AND FUGU. Seriola aureovittata, bluish with white belly; tetrodon pardalis, white with black-and-gray speckled back. Plum blossom. Signed, *Hiroshige fudé.* Publisher, *Yamashō.* Verse, *The blossoms of the broken plum-branch will open as the warm wind comes from the offing.*

Collection: Hart.

259. SHIROAMADAI AND OMONHATA. Latilus argentatus, red with faint red stripes, and Epinephelus Craspedurus, speckled black and gray. With two roots. Signed, *Hiroshige fudé.* Publisher, *Yamashō.* Verse, *The master has drawn these fishes with a brush so living and light, one feels even from the picture how delicious they are to eat.*

Presented by J. S. Happer, Esq., 1909.

260. THE SAME SUBJECT; A LATER IMPRESSION. With slight variations in the colouring. The stripes on the red fish are less distinct; the other fish has a bluish tinge in the gray.

Collection: Hart.

261. HOBO AND KAREI. Two gurnard and one flounder. With a bunch of bamboo leaves. Signed, *Ichiryusai Hiroshige gwa.* No seal.

Specimen verse: *When the leaf-like flounder, hung on the sunny hedge, deepens in colour like the maple, how joyous an autumn it is in the fisherman's hut on the shore!*

Presented by J. S. Happer, Esq., 1909.

262. THE SAME SUBJECT; ANOTHER IMPRESSION, FROM DIFFERENT BLOCKS. Signed, *Hiroshige gwa.* No seal. The key-block shows a number of minute differences. The colouring of the gurnard is lighter; the ground in the lower part of the print is blue instead of green, at the top it is purple instead of blue.

In the shading of the tip of bamboo leaf under the gurnard's fin there are fifteen strokes instead of fourteen.

Collection: Morrison.

263. KURUMA-YEBI AND AJI. Two prawns and two horse-mackerel (Caranx trachurus). Signed, *Ichiryusai Hiroshige gwa.* No seal. Verses above.

Collection: Morrison.

264. THE SAME SUBJECT; ANOTHER IMPRESSION FROM DIFFERENT BLOCKS. The line-block differs in details. In the last print the outline of the white part of the upper prawn's back, between the scales, forms an arc of a circle; in this the corresponding line is an undulating curve. The ground in the lower part of the print is grayish blue instead of green.

Collection: Hart.

265. HIRAME AND MEBARU. A plaice and Sebastodes guntheri, a smaller dark-gray fish. With cherry-flowers. Signed, *Hiroshige gwa.* Verse, *He who would savour at their finest the taste of fish and the fragrance of flowers should make his feast in the flush of the spring.*

Collection: Hart.

266. KANI AND SABA. Crab and mackerel. With two red convolvulus flowers. Signed, *Hiroshige gwa.* Publisher's seal, *Marujin* (Maruya Jimpachi). Verse, *The fish-market of Yedo, what a marvellous sight in the early morning! It is like convolvulus opening in the dew.*

Reproduced, Happer Catalogue, pl. xiv.

Collection: Hart.

267. TOBI-UWO AND ISHIMOCHI. A blue flying-fish and Sciæna japonica. With a single flower of red lily. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher's seal, *Marujin.* Verse above.

Collection: Morrison.

268. SHIMADAI AND AINAME. Chilodactylus zonatus (striped) and Hexagrammus otakii (spotted). With red-berried *nanten.* Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Verse; *The* shimadai *from the depths of the bay is laid on a dish of matted grass, ridged into waves by the knife.*

Collection: Morrison.

269. SUZUKI AND BERYX. Lateolabrax japonicus and (smaller) red Beryx. With sprays of susuki grass. Unsigned. Verse, *The susuki worn by the Princess of the Dragon Palace shines like gold with drops of dew.* (*Suzuki* is a kind of bass, *susuki* a kind of long grass.)

Purchased, 1912.

[270–276.] The small Fishes. Half-size oblong prints, published by Sen Ichi (Izumiya Ichibei). The names of the fish are given on irregularly-shaped red tablets. Each print is signed *Hiroshige gwa.* (Happer Catalogue, p. 31, No. 272.)

Size, about 7 × 10 in. (176 × 254).

270. KOI AND FUNA. One large and two small carp in a stream, with trailing weed.

Collection: Tuke.

271. KOCHI AND AWABI. With a spray of *biwa* (Japanese medlar). Light blue ground.

Collection: Morrison.

272. TAI AND KAGAMIDAI. Sea-bream and dory. With cherry-blossoms. Light blue ground.

Collection: Morrison.

273. SABA AND KAREI. Mackerel and flounder. Pink ground.

Collection: Morrison.

274. BORA AND HOBO. Mullet and two gurnard. Yellow ground.

Collection: Morrison.

275. SHIMADAI AND AJI. Striped shimadai and horse-mackerel. With convolvulus-spray. Yellow ground.

Collection: Morrison.

276. HIRAME AND ISE-YEBI. Plaice and prawn. Yellow ground.

Collection: Morrison.

[277–279.] Small oblong prints of birds. Signed, *Hiroshige gwa.*

Size, about $4\frac{1}{2} \times 6\frac{3}{4}$ in. (115 × 173).

277. WILD GEESE. Wild geese flying across the young moon. Seal, *Ichiryusai.*

Collection: Morrison.

278. SPARROWS. Three sparrows among willow branches in a shower. Verse, *These are the birds that are ignorant of the length and breadth of the world.*

Collection: Morrison.

279. MANDARIN DUCKS. A pair of mandarin ducks on a stream. Verse, *The water is the Oshidori's loving-cup. Love melts all barriers as quickly as the thin ice thaws on the ground.* Publisher's seal, *Kansendō.*

Collection: Morrison.

[280–301.] Upright panel-prints or *tanzaku*, the narrow slips on which poems were written.

280. A NEW YEAR'S OFFERING. Rice-dumpling and crayfish on a *sambō*; three cups on a stand and *saké*-pot. Verse, *With the New Year the wrinkles smooth themselves from the face just as the rice-dumpling becomes smooth as a mirror.* By *Sakuragawa Jinkō, aged* 78. Signed, *Riusai.*

$8\frac{1}{8} \times 3\frac{1}{2}$ in. (207 × 88).
Collection: Morrison.

281. TWO WOMEN TRANSPLANTING YOUNG RICE-PLANTS. Verse, *How natural and soothing it is to hear the labourer in the rice-field, as he stretches his back and draws a deep breath, murmur a prayer.* By *Kikaku.* Signed, *Hiroshige fudé.*

$9\frac{3}{4} \times 4\frac{5}{8}$ in. (245 × 117).
Collection: Morrison.

282. THE POETESS AND THE PLOVERS. One of a set of 'Six Tamagawa.' A poetess on the reedy bank of a stream over which the *chidori* fly. She has a large green hat in her hand. Signed, *Hiroshige gwa.* Title *Tamagawa of Noda, Mutsu.* Verse, *As the dusk falls the plovers fly inland out of the sea breeze; they come to the Tamagawa in Noda and cry about its shores.* Publisher, *Ashikawa.*

15 × 5 in. (380 × 128).
Collection: Morrison.

283. PEACOCK ON MAPLE TREE. Orange flush at the top of the print. Signed, *Hiroshige fudé.* Verse, *When the chill wind brings a shower of rain, I cannot bear to stand among the maple-leaves on the wet green mossy ground.*

15⅜ × 5 in. (380 × 127).
Collection: Morrison.

284. MANDARIN DUCKS. On water under black bamboo branches heavy with falling snow. Signed, *Hiroshige gwa.* Verse, the same as on No. 279.

13 × 4⅜ in. (330 × 111).
Collection: Morrison.

285. PHEASANT ON A WILLOW STEM. Signed, *Hiroshige gwa.*

13⅛ × 4⅜ in. (334 × 111).
Collection: Morrison.

286. ROSES AND WAGTAIL. A wagtail flying head downward over clustered roses. Signed, *Hiroshige fudé.* Verse, *In this world there is no rest; life is as busy as the wagtail's tail.* Publisher, *Kawashō.*

14⅝ × 5 in. (372 × 127).
Collection: Morrison.

287. BAMBOO AND TIT. The bird *painted by Rinjo (a girl) at the age of ten.* The bamboo leaves are printed in red and black. Signed, *Hiroshige fudé.* Verse, *The Chinese painter, fond of the wine-cup, tinges even the bamboo with the red of his heart.* By *Hachijintei.* Publisher, *Shōyeidō.*

Reproduced, Happer Catalogue, pl. xxiv.
14¾ × 5 in. (375 × 130).
Collection: Tuke.

288. PEACOCK AND PEONIES. Signed, *Hiroshige fudé.* Verse above, *When the peony leaves are hidden, the peony flowers look forlorn.* Publisher, *Kawashō.*

13⅜ × 4½ in. (340 × 116).
Collection: Morrison.

289. PARROT ON PINE-TREE. Signed, *Hiroshige fudé.* Verse, *A drop of dew from the sun-warmed frozen pine, green in the white snow, keeps still the colour of everlastingness.*

14½ × 6¾ in. (370 × 170).
Collection: Morrison.

290. MANDARIN DUCKS. On a stream, with overhanging purple flowers. Signed, *Hiroshige fudé.* Seal, *Ichiryusai.* Verse, *I have seen the parting of the inseparable Oshidori, it portends a storm in the morning.* Publisher, *Jiakurindō.*

15⅛ × 6⅞ in. (385 × 175).
Collection: Morrison.

291. THE DRAGON OF THE STORM. Signed, *Hiroshige fudé.* Seal, *Ichiryusai.*

14½ × 6¾ in. (370 × 171).
Collection: Morrison.

From this number onward the prints are dated with seal-dates.

[292–305.] *Tōkaidō Harimaze Dzuyé;* set of 53 Tōkaidō stations on fourteen sheets; three, four or five prints cut on each block and arranged irregularly as if on a screen. The series is numbered on the upper margin of each print, after the title *Gojūsan Tsugi Harimaze,* and dated *Rat* 12 (1852). Publisher, *Sen-ichi.* Complete set in good impressions.

Full-size upright prints; about 14 × 9¼ in. (355 × 235).
Collection: Morrison.

292. (1) NIHONBASHI. A post of the bridge, white on black. (2) SHINAGAWA. A girl with a lantern. (3) KAWASAKI. Toys and presents, on a pink ground. (4) KANAGAWA. Fuji and Yokohama bay. Signed, *Riusai.* Seal, *Hiroshige.*

293. (5) HODOGAYA. Plum-branch, white on black. (6) TOTSUKA. Pine-stem and Fuji. (7) FUJISAWA. Girl in red dress; Terute. (8) HIRATSUKA. Distant view of Mt. Oyama. (9) OISO. Night; man with fan by a lamp (one of the Sōga brothers). Signed, *Hiroshige.*

294. (10) ODAWARA. Hauling nets on a beach. (11) HAKONE. Shriraito waterfall. (12) MISHIMA. Woman carrying rice and another carrying an umbrella hung with ladles at Miōjin festival, 6th January. Signed, *Hiroshige.* (13) NUMAZU, Minamoto no Yoshimitsu playing on pipes (*shoshichiriki*).

295. (14) HARA. Old man and bamboo. Signed, *Hiroshige fudé.* (15) YOSHIWARA. Flight of birds and shadowy Fuji. (16) KAMBARA. Snowy village and clear sky over sea.

296. (17) YUI. Dancers in the dark rain. Signed, *Hiroshige.* (18) OKITSU. Rocks and waves, Satta. (19) YEJIRI. Hagoromo pine white on blue. (20) FUCHU. Girl plucking tea-leaves.

297. (21) MARIKO. A pestle and mortar; white on black. (22) OKABE. A bare green hill. (23) FUJIEDA. Two blind men fording Seto river. Signed, *Hiroshige.* (24) SHIMADA. Fuji beyond the broad Oi river.

298. (25) KANAYA. Traveller falling through the seat of a *kago.* Signed, *Hiroshige.* (26) NISSAKA. Mist between hills. (27) KAKEGAWA. A winding stream. (28) FUKUROI. Tengu flying down from the sky.

299. (29) MITSUKE. A crane flying with a gold tablet. Pink ground. (30) HAMAMATSU. Hagi and susuki plant. Signed, *Hiroshige.* (31) MAIZAKA. Lake and rocky shores. (32) ARAI. Fisherman wading. (33) SHIRASUKA. Girl seated.

300. (34) FUTAGAWA. Pines on hill; white on black. (35) YOSHIDA. Toyo river and Yoshida castle. (36) GOYU. Samurai in snow. Signed, *Hiroshige.* (37) AKASAKA. Pines and moonlight.

301. (38) FUJIKAWA. Road up a hill, (39) OKAZAKI. Girl playing koto. (40) CHIRIU. Kugé in iris garden. Signed, *Hiroshige.* (41) NARUMI. Waves and *chidori;* white on blue.

302. (42) MIYA. Masts in harbour and sails arriving. (43) KUWANA. *Hamaguri*, shell-fish. (44) YOKKAICHI. Lobster and small white fish. Signed, *Hiroshige*.

303. (45) ISHI YAKUSHI. 'Upside down' cherry of Yoshitsuné. Signed, *Hiroshige*. (46) SHONO. Fields and distant hill. (47) KAMEYAMA. Fish; white on black. (48) SEKI. Portrait of Ikkiu the poet (b. 1395, d. 1481).

304. (49) SAKANOSHITA. Fudesute hill and torrent below. (50) TSUCHIYAMA. Hill in rain. Signed, *Hiroshige*. (51) MINAKUCHI. A basket maker. (52) ISHIBE. Girl roasting *dengaku*, made of beans.

305. (53) KUSATSU. Group of fossils; white on slate-purple. (54) OTSU. Demon beating a bell. (55) KIOTO. Girls at a river-restaurant; summer evening. Signed, *Hiroshige*.

[306–309.] Prints from *Yedo Meisho;* a set of prints published by Yamadaya. Signed, *Hiroshige gwa*. Dated by seals with various dates in 1853, 1854, 1856, 1857, 1858. Title on red label, sub-title on yellow square label. This set is said to be complete in 40 sheets (*see* Happer Catalogue, p. 68, no. 616).

Oblong prints of full size; Key-block about $8\frac{1}{2} \times 13\frac{1}{2}$ in. (220 × 344).
Collection: Morrison.

306. THE 'DRAGON' PLUM-TREE, KAMEIDO. A plum-tree of fantastic shape in an enclosure. Four figures in front of the fence. Dated, *Ox* 11 (1853).

307. AUTUMN VIEW IN TAKANAWA. Two girls in a tea-house r. looking out over the crowded beach and moonlit bay of Shinagawa. Dated, *Ox* 8 (1853).

308. FIRST GLIMPSE OF THE NEW YEAR'S SUN AT SUSAKI. Three girls on a bridge leading to an embankment by the sea-shore. Sun rising over the dark blue sea. Snow lying in drifts. Dated, *Ox* 8 (1853).

309. SUITENGU TEMPLE, AKABANE. Rain from dark sky. Figures with umbrellas crossing red bridge over canal. Long low building on further bank. Dated, *Horse* 3 (1858).

[310–378.] *Roku-jū yo Shiu Meisho Dzu-yé.* Views of Famous Places in the Sixty-odd Provinces. The complete set of 69 prints, but without the list of contents, which is given in abridged form in Happer's Catalogue, p. 60. In later issues two prints were omitted. The list of contents is dated *Ansei* 3 (1856) *Dragon, Autumn;* but the seal-dates on the prints range from 1853 to 1856. In the earlier sheets of the series the seal-date occurs on the print itself; in the later ones it is in the margin. The Museum set, all fine early impressions, was formerly mounted in an album, and the margins were trimmed for mounting. The name of the publisher *Koshi-hei,* i.e., Koshimuraya Heisuke, is on each print. The names of engravers, Hōri Take and Sōji, also occur on some of them. The title of the series is on a red label, the sub-title on another label, variously coloured, beside it. The signature of the artist *Hiroshige gwa* is also on a red label, with the engraver's name (where it occurs) on a smaller label beside it, or next to the publisher's mark.

Upright prints of full size. The trimmed impressions now to be described measure 13 × 8¾ in. (328 × 221).

Collection: Hart.

310. YAMASHIRO PROVINCE; TOGETSU BRIDGE, ARASHI-YAMA. Crimson cloud floating on a hill-side of flowering cherries, with a waterfall; river and bridge below. Dated, *Ox* 7 (July, 1853). Engraver, *Hōri Take.*

(No. 1 of the series.)

311. YAMATO PROVINCE; TATSUTA RIVER AND TATSUTA HILLS. Two rafts on the blue river; ruddy maple trees on a steep bank r. and among the hills on the further shore. Dated, *Ox* 7. Engraver, *Hōri Take.*

(No. 2.)

312. KAWACHI PROVINCE; OTOKOYAMA IN HIRAKATA. A river curving between two villages at the foot of brown hills rising above purple and crimson cloud. Dated, *Ox* 7. Engraver, *Hōri Take.*

(No. 3.)

313. IDZUMI PROVINCE; COAST OF TAKASHI. View from a pine-dotted green slope over sails on a calm bay intensely blue; orange glow in sky. Dated, *Ox* 7. Engraver, *Hōri Take.*

(No. 4.)

314. SETTSU PROVINCE; COAST OF DEMI IN SUMIYOSHI. A tall stone lantern in a grove by a stream with village beyond on the shores of a broad bay. Dated, *Ox* 7. Engraver, *Hōri Take.*
(No. 5.)

315. IGA PROVINCE; UYENO. A small bridge with yellow-roofed village beyond, and road leading between pine-dotted slopes to a castle under hills dark against the evening glow. Dated, *Ox* 7.
(No. 6.)

316. ISE PROVINCE; ASAMA HILLS AND TEA-HOUSE ON THE PASS. View down the pass from the tea-house terrace, with the sea beyond a wilderness of conical hills below. Dated, *Ox* 7.
(No. 7.)

317. SHIMA PROVINCE; TOBA HARBOUR AND HIYORI HILL. View looking down on the little port, with green hill r. Hilly islands and sails in the dark blue offing. Dated, *Ox* 7.
(No. 8.)

318. OWARI PROVINCE; FESTIVAL OF TENNO SHRINE IN TSUSHIMA. Procession of boats with huge clusters of crimson lanterns in gray twilight on the blue water. Dated, *Ox* 7. Engraver, *Hōri Take.*
(No. 9.)

319. MIKAWA PROVINCE; HORAIJI TEMPLE ON MOUNT HORAI. A path among crags by a torrent leading to a temple; stairs above lead steeply up the green mountain side. Purple and red cloud. Engraver, *Hōri Take.*
(No. 10.)

320. TOTOMI PROVINCE; KANZANJI TEMPLE AND LAKE HAMANA. Broad winding water, blue among gray and green hills; a spit of gray sand and beached boats in the foreground; shrine and grove l. Engraver, *Hōri Take.*
(No. 11.)

321. SURUGA PROVINCE; MIWO-NO-MATSUBARA. A pine-covered ness jutting out into the sea: on the further coast Fuji towers

above low olive-hued hills and coloured cloud. Dated, *Ox* 7. Engraver, *Hōri Take.*

(No. 12.)

322. KAHI PROVINCE; SARU-HASHI, THE MONKEY-BRIDGE. A high bridge, half hidden by red maples, joining two green cliffs over a torrent.

(No. 13.)

323. IZU PROVINCE; HOTELS AND HOT SPRINGS AT SHUZENJI. A stream coming down through a village among the hills, broken into falls by rocks. Engraver, *Hōri Take.*

(No. 14.)

324. SAGAMI PROVINCE; ENTRANCE TO CAVES AT ENO-SHIMA. The craggy shore of the island r. with waves foaming about the rocks. Across the bay l. Fuji is partly seen. Engraver, *Hōri Take.*

(No. 15.)

325. MUSASHI PROVINCE; MORNING AFTER SNOW ON THE SUMIDA RIVER. Snowy shores of the blue river; snow-covered trees; bridge over creek in foreground; red glow in sky.

(No. 16.)

326. (MUSASHI PROVINCE); YEDO; ASAKUSA TEMPLE-GROUNDS. A crowded fair in a lighted street; crimson pagoda and leafless trees against starry sky.

(No. 17.)

327. AWA PROVINCE; THE INNER BAY, KOMINATO. Five junks in the narrow bay; town l. and hills beyond; orange and purple sky. Dated, *Ox* 8 (August, 1853). Engraver, *Hōri Take.*

(No. 18.)

328. KAZUSA PROVINCE; YAZASHI-GA-URA, KNOWN AS THE NINETY-NINE LEAGUES COAST. Two gangs of men hauling a boat up through the surf. Low coast l.; flush on horizon. Engraver, *Hōri Take.*

(No. 19.)

329. SHIMOSA PROVINCE; OUTER BAY, CHOSHI. Three boats in a channel between a rocky point or island and the beach; Fuji on the horizon across a calm bay.
(No. 20.)

330. HITACHI PROVINCE; DAIJINGU SHRINE, KASHIMA. Village street l. leading down to the sea; pine-covered hill beyond; *torii* in the water. Four sails approaching land. Engraver, *Hōri Take.*
(No. 21.)

331. OMI PROVINCE; ISHIYAMA TEMPLE AND LAKE BIWA. Boats moored by a terrace below the crags of Ishiyama; a cluster of lit-up houses on the terrace; beyond, the long bridge across the lake; a flight of birds and wisp of cloud across the moon. Dated, *Ox* 7. Engraved, *Hōri Take.*
(No. 22.)

332. MINO PROVINCE; YORO WATERFALL. Sheer plunge of a foamless mass of water, deep-blue at the core, down cliffs tufted with pine and maple; cloud at top edged with crimson. Engraver, *Hōri Take.*
(No. 23.)

333. HIDA PROVINCE; THE BASKET FERRY. Travellers crossing a torrent from platform to platform of the steep cliffs in cradles slung on ropes. Engraver, *Hōri Take.*
(No. 24.)

334. SHINANO PROVINCE; THE 'MIRROR-STAND' MOUNTAIN AND TAGOTO MOON, SARASHINA. On a steep hill, watery plots of young rice, planted in terraces, reflect the full moon. Below l. a valley and stream with gray mountain beyond. Engraver, *Hōri Take.*
(No. 25.)

335. KOTSUKE PROVINCE; MOUNT HARUNA IN SNOW. A light bridge joining two snowy cliffs across a blue torrent; fantastic rocks and hill beyond, all white against gray sky. Engraver, *Hōri Take.*
(No. 26.)

336. SHIMOTSUKE PROVINCE; URAMI (BACK-VIEW) WATERFALL IN NIKKO MOUNTAIN. A torrent leaping clear from a

precipice. Along a ledge of the ruddy-faced cliff a path runs behind the falling water. Engraver, *Hōri Take.*

(No. 27.)

337. MICHINOKU PROVINCE; MATSUSHIMA (THE PINE ISLANDS) AND DISTANT VIEW OF TOMIYAMA. Twilight over a bay sprinkled with pine-grown isles and islets; a distant range of hills on the glowing horizon. Engraver, *Hōri Take.*

(No. 28.)

338. DEWA PROVINCE; MOGAMI RIVER, WITH TSUKIYAMA (MOUNT OF THE MOON) IN THE DISTANCE. A number of boats sailing up a double bend of the river; the distant peak rises from purple mist. Engraver, *Hōri Take.*

(No. 29.)

339. WAKASA PROVINCE; FISHERMEN CATCHING SOLE. Fishermen in a large brown boat, hauling up a big net in which are sole and crabs; two sails beyond, and anchored boats by the distant coast.

(No. 30.)

340. ECHIZEN PROVINCE; THE KEBI PINE WOODS, TSURUGA. View over a land-locked bay; two boats sailing near; others anchored near the opposite hilly shore.

(No. 31.)

341. KAGA PROVINCE; REN-KO (THE LOTUS LAKE); ONE OF THE EIGHT VIEWS OF KANAZAWA. Two islands, with groups of houses, joined by bridges; beyond, on a calm lake are a number of fishing boats with flares. Night sky.

(No. 32.)

342. NOTO PROVINCE; COAST OF TAKI. A narrow inlet with yellowish cliffs of fantastic shape pierced by natural arches and caverns; pines and flowering cherry-trees above. Engraver, *Hōri Take.*

(No. 33.)

343. ETCHU; BRIDGE OF BOATS AT TOYAMA. A long bridge of boats curved by the current of the river; village, pines and hill on the further side. Engraver, *Hōri Take.*

(No. 34.)

344. ECHIGO PROVINCE; OYASHIRAZU. A beach round a rocky promontory honeycombed with caves, seen from the sea.

The place is called 'Parents' Forgetfulness' because the tide comes up so fast that the danger of children playing on the sands is often forgotten.

(No. 35.)

345. SADO PROVINCE; KANAYAMA. Three streams issuing from a gold mine at the base of a green hill. Bushes overhang the yellow rock in which are the three openings of the mine.

(No. 36.)

346. TAMBA PROVINCE; TSURIGANEZAKA HILL. A steep path climbing a green slope dotted with pine-clumps; higher up the hill r. the reddish rock crops out in fantastic forms. Rosy mist in the hollows.

(No. 37.)

347. TANGO PROVINCE; AMANOHASHIDATE. The narrow pine-covered tongue of land, seen from above, stretches diagonally into the water across the design.

(No. 38.)

348. TAJIMA PROVINCE; TEMPLE OF KWANNON OF THE GROTTO, IWAIDANI. At the foot of overhanging cliffs l. a path leads up to the temple buildings and groves; at the r. a torrent.

(No. 39.)

349. INABA PROVINCE; KAROKOYAMA. A pine and blossoming cherry, red on a red horizon, standing on a hill overlooking blue gulfs and green islands.

(No. 40.)

350. HOKI PROVINCE; DISTANT VIEW OF MOUNT OYAMA FROM ONO. Men transplanting rice in the rain. The round mass of Oyama rises gray behind trees.

(No. 41.)

351. IDZUMO PROVINCE; TAISHA. Tall trees in mist; in the foreground a lay brother and two maids taking offerings to the shrine of the goddess of matrimony; two shadowy figures further off.

(No. 42.)

352. IWAMI PROVINCE; SHIOHAMA (SALT BEACHES) AND TAKATSU HILLS. Salt makers on a flat beach under the green slope of a promontory.
(No. 43.)

353. OKI PROVINCE; TAKUHI SHRINE. The prows of two junks side by side sailing from the r. off a green shore with *torii* among trees.
(No. 44.)

354. HARIMA PROVINCE; COAST OF MAIKO. A wood of old red pines on a sandy shore of the sea.
(No. 45.)

355. MIMASAKA PROVINCE; VALLEY OF YAMABUSHI. Sabre-like streams of rain curved by the violent wind, carrying off the hat of a traveller meeting another on a high bank above the river.
(No. 46.)

356. BIZEN PROVINCE; COAST OF TANOKUCHI, YUKAYAMA. A tall gray *torii* on low rocks off shore; a junk at the harbour mouth, and beyond a reef a sail white against the glowing horizon.
(No. 47.)

357. BITCHU PROVINCE; GOKEI. A torrent rushing between rocky pinnacles shooting up from green meadows.
(No. 48.)

358. BINGO PROVINCE; TEMPLE OF KWANNON, ABU-MON. A precipitous promontory towering over calm sea with temple and pines at the top.
(No. 49.)

359. AKI PROVINCE; FESTIVAL OF ITSUKUSHIMA. Part of a huge *torii* in the water; decorated festival boat approaching, gay in colour; a row of lantern-lit boats with spectators beyond.
(No. 50.)

360. SUWO PROVINCE; KINTAI BRIDGE, IWAKUNI. A wooden bridge with four central piers of masonry across a river; village and hills beyond, l., and floating scarlet cloud.
(No. 51.)

361. NAGATO PROVINCE; SHIMONOSEKI. Two women in a ferry-boat near the stern of an anchored junk. Three other junks r. Harbour mouth in the distance.
(No. 52.)

362. KII PROVINCE; COAST OF WAKA. Cranes flying inland over the sea; an island joined by a bridge to the coast; coloured mists among the hills.
(No. 53.)

363. AWAJI PROVINCE; GOSHIKI-GA-HAMA, 'THE COAST OF FIVE COLOURS.' Fishermen in boats off a sandy cove pulling in a seine-net. Low green hills end in brown rocks.
(No. 54.)

364. AWA PROVINCE; NARUTO RAPIDS. A whirling eddy; foam leaping over rocks; a flight of *chidori* above the waves; distant coast.
(No. 55.)

365. SANUKI PROVINCE; ZOZUSAN, THE 'ELEPHANT'S HEAD' MOUNTAIN. A group of travellers in the foreground; red camellia r. and l.; rice-fields and pines below. The profile of the mountain rises beyond from purple mist. Engraver, *Sōji*.
(No. 56.)

366. IYO PROVINCE; SAIJO. A mast and reefed white sail; a flat-topped green hill above a bay; wild geese flying across the blue and white striped sky. Engraver, *Sōji*.
(No. 57.)

367. TOSA PROVINCE; FISHING FOR BONITO. Men fishing with rods from five boats in a slight swell; two sails in the offing near the coast.
(No. 58.)

368. CHIKUZEN PROVINCE; ROAD IN THE SEA, HAKOZAKI. A zig-zag strip of land, grown with pines, crossing the blue water; beyond, two boats sail along the coast. Engraver, *Sōji*.
(No. 59.)

369. CHIKUGO PROVINCE; YANAGASE. A river with a sort of narrow causeway in the middle, dividing it into two streams; village and woods on the further bank, and a hill beyond.
(No. 60.)

370. BUZEN PROVINCE; UNDERGROUND ROAD TO TEMPLE OF RAKAN. A river curving under cliffs pierced with caves and galleries along which travellers are passing. Dated, *Tiger II* (November 1854).
(No. 61.)

371. BUNGO PROVINCE; MINOZAKI (STRAW-CLOAK PROMONTORY). A spit of sand running out from a low coast rising up into dark-gray conical hills; five junks anchored l.
(No. 62.)

372. HIZEN PROVINCE; INASAYAMA, NAGASAKI. View from the sea of an indented rocky bay with mountain peaks above, rising from glowing mist against a yellow sky; striped sail cut off in foreground.
(No. 63.)

373. HIGO PROVINCE; GOKANOSHO. A man carrying faggots across a great tree which forms a bridge over an abyss; a jagged blue peak beyond towers among floating white cloud (here treated in a semi-European manner).
(No. 64.)

374. HIUGA PROVINCE; OSHIMA (GREAT ISLAND) IN ABURATSU HAVEN. A land-locked harbour, looking to sea; four anchored junks and two boats in foreground; a few white sails on the dark blue distant water against a fading glow.
(No. 65.)

375. OSUMI PROVINCE; SAKURAJIMA (THE ISLAND OF CHERRIES). An island with groves of cherry in flower about its green slopes, crowned by a reddish flat-topped cone; sails on the hither channel, hilly coast in distance. Engraver, *Hōri Take.*
(No. 66.)

376. SATSUMA PROVINCE; SOKENSEKI, THE SWORD ROCKS, BO-NO-URA. Two upright sword-shaped rocks off the coast;

two boats near; scattered rocky islets and white sails beyond. Engraver, *Hōri Take.*

(No. 67.)

377. IKI PROVINCE; SHISAKU. Snow falling from gray cloud over the blue sea and snowy promontories; in the foreground on the top of a conical hill, all white, is a single pine.

(No. 68.)

378. TSUSHIMA PROVINCE. Clear weather at evening after rain. A rainbow over sea and island coasts; boats in small harbour among the near hills.

(No. 69.)

[379–384.] *Sho Koku Mu Tama-gawa,* 'Six Crystal Rivers of various provinces.' Signed, *Hiroshige gwa.* Publisher, *Maru Kiu* (Maruya Kiushirō). Dated, *Snake* 11 (1857). Title on red label.

Upright prints; key-block about 13⅝ × 9 in. (340 × 230).
Collection: Morrison.

379. NOJI, OMI. A poet, attended by page and retainer, stands on a river bank contemplating the reflected moon. Banks fringed with flowering *hagi.* Poem by Toshiyori: *We shall come again to Tama river by the meadow-path, where the bush-clover grows, and it may be we shall see the moon's image lying among the ripples.*

380. IDE, YAMASHIRO. Narihira, with page and retainer, fording the river on horseback and looking at the *yamabuki* flowers. Hills and blossoming trees beyond. Poem by Toshinari: *We stop our horse and give him refreshing water from Tama stream in Idé, where the yellow roses blow.*

381. CHOBU NO TAMAGAWA, MUSASHI. Women washing clothes on the banks of the river; willows and cottages; Fuji in the distance. Poem by Sada-iye: *In the vale of Tama river the cloth which is hung on the high leaves of the hedges shakes off the morning dew.*

382. TAMAGAWA, SETTSU. Two women pounding cloth on the lonely river-beach by moonlight. Hills and scattered pines. Poem by Toshiyori: *The sighing of the pine-branches sharpens the autumn loneliness, where they beat the cloth by the banks of Tama river.*

383. NODA, MUTSU. A poetess with an old attendant stands on the river bank looking at a flight of *chidori*. Rounded hills and a single tail in the distance. Sunset glow. Poem by No-in: *When evening comes the wind blows salt in Mutsu, and the plovers of the river cry over the wide fields.*

384. KOYA, KII. An old priest and attendant gaze at the rushing of the shallow river, fed by a waterfall a little way above. A serrated hill dark against yellow-tinged sky. Poem by Kukai (Kōbō Daishi): *The traveller may forget everything; he might forget to beware of fetching water from the Tama river in Koya.*

This stream has the reputation of being poisonous. The poem is still engraved on a stone on the river-bank.

385. FUJI FROM TAGO NO URA; PART OF A TRIPTYCH. Fuji, white with black below, towers over the foothills beyond the curving beach. In the foreground two fisher-boys by a stranded boat. Signed, *Hiroshige gwa.* Publisher, *Marujin.* Dated, *Snake* 12 (1857).

14⅛ × 9¾ in. (358 × 249).
Part of a triptych of which the right-hand sheet was designed by Kunisada.
Collection: Morrison.

[386–509.] *Yedo Hyakkei;* the Hundred Views of Yedo. The complete series contains 118 numbers, and a title-page giving a list of the contents. Each print has in the upper r. corner the title *Meisho Yedo Hyakkei* on a red label, and the sub-title on a square label, variously coloured, beside it. The artist's signature, *Hiroshige gwa,* is also on a red label. Each print has on the margin the oval date-seal and the round *aratamé* seal of the Censor beside it. The publisher's seal is also on the margin. The dates show that the blocks were cut during the years 1856, 1857 and 1858. The prints were issued as a complete set in 1858, or possibly early in 1859, and were then arranged according to the seasons, not according to the date of their production. One of the blocks (No. 48) seems to have been destroyed, for in a later edition a new print by Hiroshige II, dated June 1859, was substituted (see Hiroshige II, No. 4). Happer Catalogue, No. 680.

Upright prints of full size; key-block, about 13¼ × 8⅝ in. (338 × 218).
All from the Morrison Collection.

386. TITLE-PAGE AND LIST OF CONTENTS. A design of blossoming boughs with a cuckoo flying across the moon. Over this design are laid panels, inscribed with the list of contents, and a narrow label with the title and *Ichiryusai Hiroshige Issei Ichidai* ('The masterpiece of his life'), also the publisher's name, *Uwoya Yeikichi*, and his address, *Tōyeizan Hirokōji*.

List of Contents. (The titles are not always identical with those on the prints.)

SPRING.

1. Nihonbashi.
2. Kasumigaseki.
3. Yamashita Gomon.
4. Shira-uwo Bune in Yeitai.
5. Wrestling in Riōgoku.
6. Hatsune no Baba.
7. Odemma-chō.
8. Suruga-chō.
9. Yatsuji ga hara.
10. Miōjin shrine in Kanda.
11. Kiyomidzu temple, Uyeno.
12. Yamashita, Uyeno.
13. Hirokōji Avenue, Uyeno.
14. Nippori.
15. Suwa shrine.
16. Dangōzaka, Sendagi.
17. Asukayama.
18. Inari shrine, Oji.
19. Odaki (Great Waterfall), Oji.
20. Ferry in Kawaguchi.
21. Atago in Shiba.
22. Furukawa.
23. Chiyogasaki.
24. Shin Fuji in Meguro.
25. Moto Fuji in Meguro.
26. Hakkeizaka.
27. Plum trees, Kabata.
28. Gotenyama.
29. Sunamura.
30. Ume Yashiki (Plum garden).
31. Adzuma no mori.
32. Yanagishima.
33. Towing boat, Yotsugi.
34. Night-scene, Bokusui, Sumida River.
35. Suijin woods.
36. Neighbourhood of Masaki.
37. Smoke at Imado.
38. Shin Yoshiwara.
39. Okawa Bridge.
40. Suidobata, Sekiguchi.
41. Hachiman shrine, Ichigaya.
42. Bank of Tamagawa River.

SUMMER.

43. Nihonbashi.
44. Tōri Itchōme.
45. Yoroi no Watashi (Yoroi Ferry).
46. Shōhei Bridge.
47. Waterfall in Oji.
48. Kiri plantation, Akasaka District.
49. Zōjōji temple.
50. Sumiyoshi shrine, Tsukuda Island.
51. Mannen Bridge.
52. Shower on Ohashi bridge.
53. From a boat at Riōgoku bridge.
54. Shubi no Matsu.
55. Komagata-dō.
56. Horikiri.
57. Wistaria, Kameido.
58. Sakai.
59. Opening of Hachiman Festival, Fukagawa district.
60. Mouth of Nakagawa River.
61. Toné River.
62. Hatsumi Bridge.
63. Suidōbashi.
64. Jūnisō.
65. Kōjimachi.
66. Soto Sakurada.
67. Nakazu.
68. Okawa-bata, banks of the Sumida.
69. Ayase River.
70. Temple of Five Hundred Rakan.
71. Sanjūsangendō.
72. Haneda.

AUTUMN.

73. Tanabata Festival in the city.
74. Daimaruya House.
75. Konya Chō.
76. Kiōbashi.
77. Teppōdzu.
78. Tsukiji.
79. Neighbourhood of Shiba Shimmei Shrine.
80. Kanasugi Bridge.
81. Takanawa.
82. Tsuki no misaki (The Moon Cape).
83. Susaki, Shinagawa.
84. Tea House, Meguro.
85. Kinokunizaka.
86. Naitō Shinjiku.
87. Inokashira.
88. Takinogawa.
89. Tsukinomatsu Benten.
90. Saruwakachō.
91. Autumn Leaves, Mukōjima.
92. Mokubōji Temple.
93. Nijiku.
94. Mazama.
95. Konodai.
96. Nekozane Horiyé.
97. Pines on the Onagigawa.
98. Fireworks, Riōgoku.

WINTER.

99. Asakusa Temple in snow.
100. Nihon Dzutsumi.
101. Tori no machi.
102. Mikawa shima.
103. Ohashi Bridge, Senju.
104. Komme Dzutsumi.
105. Ommaya Bank.
106. Kiba.
107. Juman tsubo.
108. Shiba coast.
109. Samezu.
110. Senzoku Pond.
111. Taiko Bridge in Meguro.
112. Yabukōji.
113. Tora no mon.
114. Bikuni Bridge.
115. Baba in Takata.
116. Sugatami no Hashi.
117. Tenjin Shrine, Yushima.
118. Shōzoku-enoki, Oji.

387. TITLE-PAGE AND LIST OF CONTENTS: LATER IMPRESSION. With a black background, on which the blossoms show white.

388. YEDO BRIDGE FROM NIHON BRIDGE. Yellow rails and post of the bridge, with river and city beyond, and the Yedo Bridge partly seen l. Dated, *Snake* 12 (1857).

(No. 1 of the series.)

389. SAKURADA, OUTSIDE OF HIBIYA, YAMASHITA CHO. Moat and outer enclosure of the castle. Kites flying at new year. Two battledores partly seen r. and l. Dated, *Snake* 12 (1857).

(No. 3.)

390. YEITAI BRIDGE AND TSUKUDA ISLAND. Fishing boats with flares just showing beyond a pier of the bridge; at the r. a cluster of

moored ships under a black sky with half-moon and stars. Dated, *Snake* 2 (1857).

(No. 4.)

Reproduced, Happer Catalogue, pl. xxvii. In later impressions there are no stars in the sky.

391. MOTO YANAGI BRIDGE AND EKOIN TEMPLE, RIOGOKU. The tall tower of scaffolding, with white flags hung out to denote that a wrestling contest is being held, stands over low roofs and overlooks the blue Sumida and its boats. Beyond the city roofs is Fuji. Dated, *Snake* 5 (1857).

(No. 5.)

392. HATSUNE NO BABA, BAKUROCHO. Dyers' cloths hung from post to post among spring willow-trees; fire-alarm tower beyond. Dated, *Snake* 9 (1857).

(No. 6.)

393. HATSUNE NO BABA. Another impression, in slightly deeper tones.

394. COTTON SHOPS IN ODEMMA STREET. Two women coming down a street of shops, seen in perspective. Dated, *Horse* 4 (1858).

(No. 7.)

395. DAIMIO'S PROCESSION, YATSUKOJI. Procession and groups of small figures in broad outer enclosure of the Shōgun's palace, seen from a height. Dated, *Snake* 11 (1857).

(No. 9.)

396. MIOJIN SHRINE, KANDA. Early morning view over Yedo roofs; shrine-keepers on terrace under trees; yellow and green foreground. Dated, *Snake* 9 (1857).

(No. 10.)

397. KIYOMIDZU TEMPLE, UYENO, AND SHINOBADZU LAKE. High red temple-balcony overlooking park and lake; clouds of blossom on the slope; tall pines by the water. Dated, *Dragon* 4 (1856).

(No. 11.)

398. YAMASHITA, UYENO. Iseya eating-house and street with groups of figures; blue and white umbrellas in foreground; a row of trees l., and swallows in sky. Dated, *Horse* 10 (1858).
(No. 12.)

399. HIROKOJI AVENUE, SHITAYA. A company of geisha going up the main road to Uyeno Park; large shop r.; blue twilight sky. Dated, *Dragon* 9 (1856).
(No. 13.)

400. HIROKOJI AVENUE: ANOTHER IMPRESSION. Red glow in clear sky.

401. TEMPLE GARDEN, NIPPORI. Two flowering cherries in foreground, scattered figures on open yellow space; green slopes with blossom and old trees. Dated, *Snake* 2 (1857).
(No. 14.)

402. SUWANO DAI, NIPPORI. Holiday-makers on terrace, with flowering cherries; plain below; distant hills. Date on margin cut off.
(No. 15.)

403. GARDENS AT DANGOZAKA, SENDAKI. Holiday-makers under blossoming trees; steps beyond climb a steep slope to tea-houses. Dated, *Dragon* 5 (1856).
(No. 16.)

404. VIEW FROM ASUKAYAMA. Picnics under pine and cherry on a high grass terrace; wide plain below, and Tsukuba hill in distance. Dated, *Dragon* 5 (1856).
(No. 17.)

405. INARI SHRINE, OJI. Eaves of temple and tall cryptomerias; pilgrims coming up from village; plain in twilight and Tsukuba hill dark against rosy glow. Dated, *Snake* 9 (1857).
(No. 18.)

406. KAWAGUCHI FERRY AND ZENKOJI TEMPLE. Timber-rafts and ferry-boat on river; temple in grove on further shore, pine and willow on hither bank. Date cut off with margin.
(No. 20.)

407. KAWAGUCHI FERRY. ANOTHER IMPRESSION. Without the band of dark blue across the middle of the water. Dated, *Snake* 2 (1857).

408. SHINAGAWA BAY FROM ATAGO HILL, SHIBA. 'Bishamon's Messenger' coming up steps of temple; roofs below and blue bay beyond. On the temple roof is the date *Ansei* 4, 1857. Seal-date, *Snake* 8, 1857. Above signature, *3rd day of first month, Bishamon no tsukai.*

(No. 21.)

Reproduced, Happer Catalogue, pl. xxvi.

The 'messenger to Bishamon' wears a basket on his head with orange, spoons, leaves, etc., arranged like a helmet; he has a huge rice-ladle in one hand and a pestle in the other.

The double dating of this print proves the correctness of the seal-date.

409. SHINAGAWA BAY FROM ATAGO HILL. Another impression. The dress of the messenger is blue, instead of olive-brown.

410. CHIYOGA POND, MEGURO. Cascade falling down a green slope into a pond; pines and blossoming plum-trees on the slope; two girls admiring the fall. Dated, *Dragon* 7 (1856).

(No. 23.)

Notable for the reflections of the trees in the water.

411. SHIN FUJI (NEW FUJI), MEGURO. People going up a green conical mound formed in imitation of Fuji; the real mountain is seen in the distance, over dark hills. Flowering trees by a stream in the foreground. Dated, *Snake* 4 (1857).

(No. 24.)

412. YOROIKAKE-MATSU AT HAKKEIZAKA (EIGHT VIEWS HILL). A huge pine at the edge of a cliff overlooking yellow fields on the margin of a bay. Dated, *Dragon* 5 (1856). *Yoroikake* means 'hung with armour.'

(No. 26.)

413. PLUM GARDEN, KABATA. A grove of plum-trees in blossom, with tea-houses and holiday-makers; rosy sky. Date cut off with margin.

(No. 27.)

414. PLUM GARDEN, KABATA: ANOTHER IMPRESSION. Redder sky, with blue at top. No band of dark green in foreground. Dated, *Snake* 2 (1857).

415. GOTENYAMA, SHINAGAWA. Groups of people crossing a brook or going up a path to a plateau planted with cherry-trees and a few pines. Dated, *Dragon* 4 (1856).
(No. 28.)

416. MOTOHACHIMAN SHRINE; SUNAMURA VILLAGE. Causeway through blue and green marshes, melting into a bay of the sea; *torii* and cherry-trees in foreground. Dated, *Dragon* 4 (1856).
(No. 29.)

417. GROVE IN ADZUMA SHRINE. Raised yellow bank along water, with path leading from it to the grove and shrine; cherries in flower on the bank. Dated, *Dragon* 7 (1856).
(No. 31.)

418. YANAGISHIMA. Confluence of a stream with the Sumida; houses and trees in the angle of land, and bridge r.; fields beyond, mist and hills. Dated, *Snake* 4 (1857).
(No. 32.)

419. NIGHT-SCENE; SANYABORI AND MATSUCHIYAMA. A girl walking on the Sumida bank; night of stars reflected in the water. Dated, *Snake* 8 (1857).
(No. 34.)

420. SUIJIN WOODS ON THE SUMIDA. Boughs of cherry-blossom cross the design; two sails on the river; a grove and green fields on the hither bank. Dated, *Dragon* 8 (1856).
(No. 35.)

421. SEKIYA AND SUIJIN WOODS FROM NEIGHBOURHOOD OF MASAKI. A circular window, half-closed, looking out on a blue reach of the river. A bough of blossoming plum just outside the window. Dated, *Snake* 8 (1857).
(No. 36.)

422. IMADO, AND HASHIBA FERRY. Smoke going up from pottery kilns; ferry-boats on the Sumida. Dated, *Snake* 4 (1857).
(No. 37.)

423. IMADO: ANOTHER IMPRESSION. Deep blue in the upper sky instead of purple.

424. YOSHIWARA: EARLY MORNING. Flowering trees outside the gate; view down main street; dawn breaking on dark sky. Dated, *Snake* 4 (1857).
(No. 38.)

425. CAMELLIA HILL, SEKIGUCHI. The bend of a stream; pines and flowering trees on steep slope r. above the broad bank; flat fields and woods on further shore. Dated, *Snake* 4 (1857).
(No. 40.)

426. HACHIMAN SHRINE, ICHIGAYA. Shrine among trees on high bank above street and moat; flushed bands of cloud cross the design. Dated, *Horse* 10 (1858).
(No. 41.)

427. BANKS OF THE TAMAGAWA. A row of tall cherries in flower along the curved bank of the narrow stream. Crowds of sightseers. Dated, *Dragon* 2 (1856).
(No. 42.)

SUMMER.

428. FIRST AVENUE OF NIHONBASHI DORI. Groups with blue and red umbrellas, fruit-seller, etc.; row of shops. Dated, *Horse* 8 (1856).
(No. 43.)

429. YOROI NO WATASHI, KOAMI-CHO. Row of warehouses in perspective along water; boats; back view of girl r.; four swallows in sky. Dated, *Snake* 10 (1857)
(No. 45.)

430. KANDA RIVER AND SHOHEI BRIDGE. Rain from a black sky on a river under steep green banks; view from the parapet of the bridge; boats by a timber-wharf r. Dated, *Snake* 9 (1857).
(No. 46.)

431. FUDO WATERFALL, OJI. A column of water plunging sheer into a basin; a rope between two trees is stretched across the fall; tourists and a bather in the foreground. Dated, *Snake* 9 (1857).
(No. 47.)

432. KIRIBATA, AKASAKA. Two Paulownia trees by the broad moat of the palace; houses under a green slope l. on the further shore. Dated, *Dragon* 4 (1856).
(No. 48.)

For this print was substituted in later editions another of the same title but different design, a rain scene, by Hiroshige II. It is catalogued under that artist.

433. ZOJOJI TEMPLE, AKABANE. An angle of the red temple among foliage, looking down on moat and bridge. Purple band of cloud. Dated, *Snake* 1 (1857).
(No. 49.)

434. SUMIYOSHI SHRINE, TSUKUDA ISLAND. A tall white banner of the garden shrine, bearing the date *Ansei* 4 (1857); procession on the marshy extremity of the island; bay beyond. Dated, *Snake* 7 (1857).
(No. 50.)

Again the seal-date is confirmed by the ordinary date.

435. MANNEN BRIDGE, FUKAGAWA. A turtle, for sale, suspended in a window; Fuji seen across the river. Dated, *Snake* 11 (1857).
(No. 51.)

436. SHOWER ON OHASHI BRIDGE. Part of the bridge, with a few passengers; heavy rain from inky cloud, blotting the further shore. Dated, *Snake* 9 (1857).
(No. 52.)

Reproduced in colour by v. Seidlitz, p. 188.

437. ASAKUSA FROM A BOAT AT RIOGOKU. Decorated mast of festival boat l.; view up the blue river, thronged with boats, to distant hills. Dated, *Snake* 7 (1857).
(No. 53.)

438. SHUBI NO MATSU, ASAKUSA RIVER. Pine branch dark on starry sky. Boat emerging l. from Asakusa river into the Sumida. Dated, *Dragon* 8 (1856).
(No. 54.)

439. KOMAGATA TEMPLE AND ADZUMA BRIDGE. Cuckoo flying against sky of purple storm; rain beginning; mast with red flag; view across the river; bridge l. Dated, *Snake* 1 (1857).
(No. 55.)

Happer describes an impression with light rain on fleecy sky.

440. IRIS GARDEN, HORIKIRI. Tall iris flowers against the sky; groups of girls in the green field beyond the iris pond. Dated, *Snake* 5 (1857).
(No. 56.)

441. WISTARIA, TENJIN SHRINE, KAMEIDO. Long wistaria blooms overhanging water; 'drum' bridge in the middle distance. Dated, *Dragon* 7 (1856).
(No. 57.)

442. SAKAI FERRY. White herons by the reedy river; ferry higher up. Dated, *Snake* 2 (1857).
(No. 58.)

443. SAKAI FERRY: ANOTHER IMPRESSION. Gray band in upper sky, instead of red.

444. HACHIMAN SHRINE, FUKAGAWA; OPENING TO THE PUBLIC. Water winding among green banks and knolls set about with flowering trees and bushes of vivid pink and red. Three small bridges. Dated, *Snake* 8 (1857).
(No. 59.)

445. MOUTH OF THE NAKAGAWA. Three streams converging; timber-rafts and ferry-boats. Dated, *Snake* 2 (1857).
(No. 60.)

446. MOUTH OF THE NAKAGAWA: ANOTHER IMPRESSION. Purple instead of blue in upper sky.

447. BARABARA MATSU (SCATTERED PINES), TONE RIVER. A great fishing net flung from the r. cuts into the view of the river; sailing boat; two white herons above; pines on the l. bank. Dated, *Dragon* 8 (1856).
(No. 61.)

448. SUIDO BRIDGE FROM SURUGA DAI. A great paper carp floating from a flagstaff on the Boys' Festival on May 5. Bridge and river below; suburb roofs and distant Fuji. Dated, *Snake* 5 (1857).
(No. 63.)

449. KUMANO JUNISHA (TWELVE SHRINES), TSUNOBAZU. Temple-buildings and trees on bank of water in foreground; pines against mist on further shore; distant range of hills. Dated, *Dragon* 7 (1856).
(No. 64.)

450. FESTIVAL OF THE SANNO SHRINE, KOJIMACHI. The mast and decorations of the festival car cut into the design from the l. Flower-bedecked hats of procession below moving along the banks of the Castle moat. Dated, *Dragon* 7 (1856).
(No. 65.)

451. BENKEI-BORI, OUTSIDE OF SAKURADA, KOJIMACHI. An angle of the moat; buildings among trees on raised ground l. Five figures in foreground. Dated, *Dragon* 4 (1856).
(No. 66.)

452. MITSUMATA WAKARENOSU. Marshy islet off the mouth of the Sumida; Fuji over Yedo; white sail in foreground; yellow light in sky. Dated, *Snake* 2 (1857).
(No. 67.)

453. ASAKUSA KINRIUZAN AND ADZUMA BASHI FROM OKAWA (THE SUMIDA). Part of a boat in the foreground, crossing the river; a girl sitting in the boat partly seen l.; drifting blossom in the air; Asakusa Temple beyond, and distant Fuji over the Adzuma Bridge.
(No. 68?).

454. KANEGAFUCHI, AYASE RIVER. Mimosa blossom against the sky; a man poling a raft on the reedy river. Dated, *Snake* 7 (1857).
(No. 69.)

455. TEMPLE OF FIVE HUNDRED RAKAN, SAZAIDO. Temple r.; road below; wide green field and single trees beyond. Dated, *Snake* 8 (1857).
(No. 70.)

456. TEMPLE OF FIVE HUNDRED RAKAN. Another impression in colder tones; deep blue in upper sky.

457. SANJUSANGENDO, FUKAGAWA. The long archery-hall crosses the print diagonally. Quay and sea beyond. Dated, *Snake* 8 (1857).
(No. 71.)
See note on Toyoharu, No. 4, p. 64.

458. HANEDA FERRY AND BENTEN SHRINE. Arms and leg of ferryman holding oar; Benten shrine and lighthouse in marshy peninsula. Dated, *Horse* 8 (1858).
(No. 72.)

AUTUMN.

459. TANABATA FESTIVAL. Bamboo poles with streamers and red and yellow decorations floating in the wind; the roofs of Yedo and Fuji beyond. Dated, *Snake* 7 (1857).
(No. 73.)

460. TANABATA FESTIVAL: ANOTHER IMPRESSION. Violet instead of blue in upper sky.

461. DAIMARUYA, ODEMMACHO. Street in perspective, with Daimaru drapery store l. Procession of builders coming along the street

carrying huge arrow-shaped decorations put on newly-built houses. Dated, *Horse* 7 (1858).
(No. 74.)

462. KONYAMACHO STREET, KANDA. Lengths of dyed blue and white cloth hung from high racks on the housetops. Glimpse of Fuji in distance. Dated, *Snake* 11 (1857).
(No. 75.)

463. TAKEGASHI, KYOBASHI. Blue night; full moon; bridge over canal; huge stacks of bamboo along the bank l. Dated, *Snake* 12 (1857).
(No. 76.)

464. MINATO SHRINE AND INARI BRIDGE, TEPPOZU. Two masts of boats, one bright yellow; mouth of canal and bridge; Fuji over roofs, l. Dated, *Snake* 2 (1857).
(No. 77.)

465. HONGWANJI TEMPLE FROM TEPPOZU. View across a stream to the high temple roof, rising dark from mist and trees. Two white sails in foreground. Dated, *Horse* 7 (1858).
(No. 78.)

466. SHIMMEI SHRINE AND ZOJOJI TEMPLE, SHIBA. Group of poor worshippers followed by a group of priests in yellow and black coming from the shrine; temple behind fence r. Dated, *Horse* 7 (1858).
(No. 79.)

467. SHIBA COAST AND KANASUGI BRIDGE. Tall banners with Buddhist texts, and votive cloths, carried in procession over the bridge. Bamboo stacks; boats in the bay. Dated, *Snake* 7 (1857).
(No. 80.)

468. USHIMACHI, TAKANAWA. Wheel and shafts of a cart; two pink puppies on the shore of the bay; two nibbled slices of melon on the ground repeat the effect of the rainbow in the sky. Dated, *Snake* 4 (1857).
(No. 81.)

469. USHIMACHI, TAKANAWA: ANOTHER IMPRESSION. Printed in lighter tones.

470. TSUKI NO MISAKI (MOON PROMONTORY). Large room in a restaurant with wide view on the moonlit sea; shadow of girl on shutter l. Dated, *Snake* 8 (1857).
(No. 82.)

471. SUSAKI IN SHINAGAWA. Benten shrine and grove on a little island joined by a bridge to the land; white sails on the calm bay. Dated, *Dragon* 4 (1856).
(No. 83.)

472. JIJI-GA-CHAYA (OLD MAN'S TEA-HOUSE), MEGURO. Tea-house r.; three tall pines on a knoll l.; yellow fields; Fuji over distant woods. Dated, *Snake* 4 (1857).
(No. 84.)

473. TAME-IKE POND, AKASAKA, FROM KINOKUNIZAKA. Daimiō's procession coming in single file down a road by the side of a moat. Dated, *Snake* 9 (1857).
(No. 85.)

474. NAITO SHINJIKU, YOTSUYA. Hindquarters of chestnut horse, shod with straw: street of shops in perspective. Dated, *Snake* 11 (1857).
(No. 86.)

475. TAKINO RIVER, OJI. River gorge and bridge; hut on small island and bathers in foreground. Dated, *Dragon* 4 (1857).
(No. 88.)

476. TSUKI NO MATSU, SANNAI, UYENO. Red pine branch twisted into a circle (like a full moon); Lake Shinobazu. Dated, *Snake* 8 (1857).
(No. 89.)

477. SARUWAKACHO. Street of theatre tea-houses in long prospective; passers-by with shadows cast by the full moon. Dated, *Dragon* 9 (1856).
(No. 90.)
Reproduced, Happer Catalogue, pl. xxvi.
Remarkable for the attempt to rival the effects of European painters.

478. AKIBA SHRINE, UKEJI. Bend of a river with pines and red maples on the jutting bank r.; corner of a tea-house in foreground. Dated, *Snake* 8 (1857).
(No. 91.)

479. NIIJIKU FERRY. Bank of the Sumida; ferry-boat by the bank; people going to tea-house l. Yellow sail on the river. Dated, *Snake* 2 (1857).
(No. 93.)

480. MAMMA, TEKONA SHRINE. Boughs of reddened maple across the sky; shrine; ponds; rice-fields and woods stretching to Tsukuba hills in the distance. Dated, *Snake* (1857).
(No. 94.)

Reproduced in colours in Fenollosa's Outline of the History of Ukiyoyé, pl. xx.

481. TONE RIVER AND KONODAI. High green cliff l. overhanging river; boats sailing; Fuji in distance. Dated, *Dragon* 5 (1856).
(No. 95.)

482. TONE RIVER. Another impression, with the water all blue.

483. HORIYE NEKOZANE. A river flowing through a village of yellow roofs and winding out among marshes. Mists beyond, and white Fuji on the flushed horizon. Dated, *Dragon* 2 (1856).
(No. 96.)

484. GOHON MATSU (FIVE PINES) ON THE ONAGI RIVER. Ferry-boat on a curving river, over which hang l. the branches of a great pine supported by poles. Dated, *Dragon* 7 (1856).
(No. 97.)

485. FIREWORKS, RIOGOKU. A rocket bursting in a radiant shower of stars high in the dark sky over the Riōgoku bridge and boat-thronged Sumida. Dated, *Horse* 8 (1858).
(No. 98.

This state of the print is very rare. The effect is much more subtle and atmospheric than in the ordinary impressions, as next described.

486. FIREWORKS, RIOGOKU. Later impression. Blue instead of black sky. No white space round the bursting stars of the rocket, though the scene below is more lit up.

WINTER.

487. KINRIUZAN, ASAKUSA. Temple lantern suspended in the red and green gateway; avenue beyond in snow, with temple and pagoda vivid red amid the white. Dated, *Dragon* 7 (1856).
(No. 99.)

488. NIHON ZUTSUMI, LEADING TO YOSHIWARA. Causeway among the black marshes; yellow booths and passengers; wild geese flying across the half-moon. Dated, *Snake* 4 (1857).
(No. 100.)

489. ASAKUSA TAMPO TORI NO MACHI. White cat on sill of a window looking over fields, procession passing in distance. Paper of hair-pins on floor. Dated, *Snake* 11 (1857).
(No. 101).

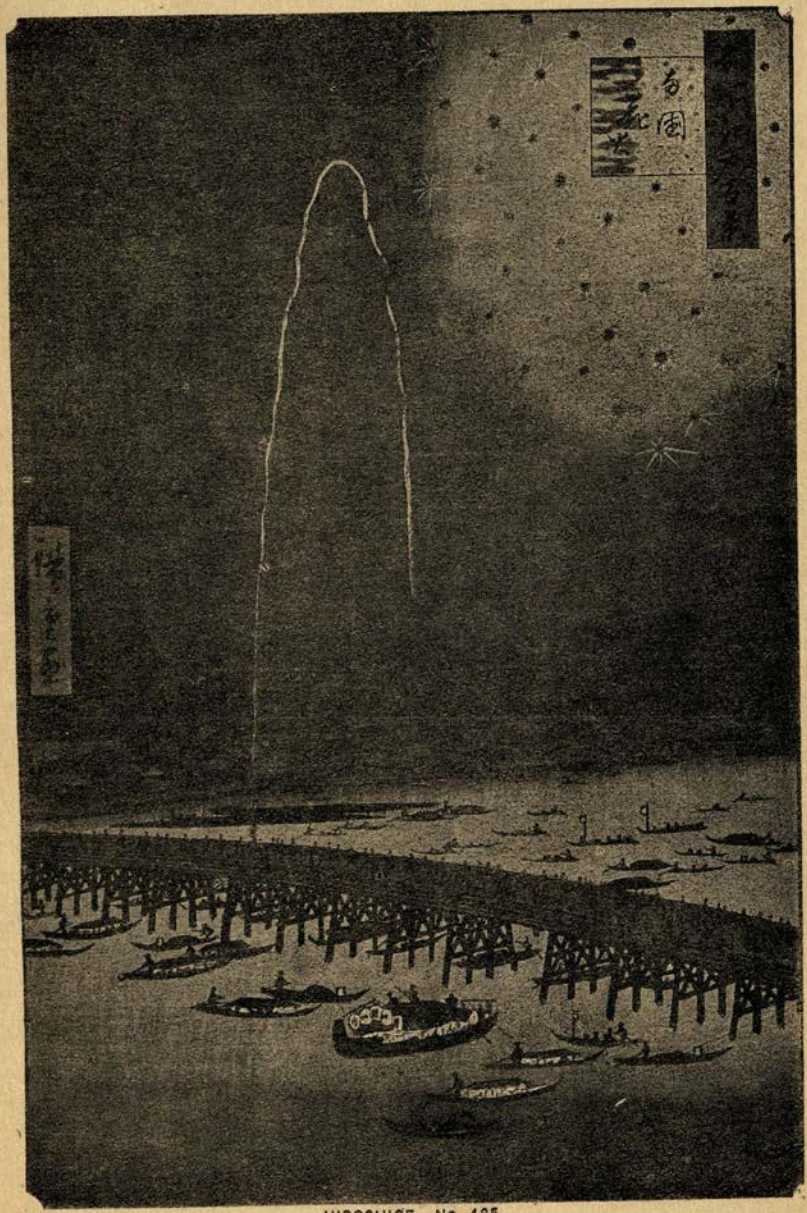
Reproduced, Happer Catalogue, pl. xxvii.

490. MIKAWASHIMA, KANASUGI. Crane in a pool among rice-fields; another flying down from the air. Dated, *Snake* 56 (1857).
(No. 102.)

491. OHASHI (THE GREAT BRIDGE), SENJU. Bridge over the Sumida; three white sails on the reach of the river above it. Dated, *Dragon* 2 (1856).
(No. 103.)

492. KOMME-DZUTSUMI. Two women on a bridge over a stream; boys playing with puppies on bank under tall trees r.; yellow fields in the distance. Dated, *Snake* 2 (1857).
(No. 104.)

493. OMMAYAGASHI, SUMIDA RIVER. Ferry-boat, with two standing figures, approaching the stony river-bank, above which grow trees. Dated, *Snake* 12 (1857).
(No. 105.)



HIROSHIGE. No. 485.

494. KIBA, FUKAGAWA. Timber yard in falling snow; rafts on river beneath; two puppies and yellow umbrella in foreground. Dated, *Dragon* 8 (1856).

495. KIBA, FUKAGAWA: ANOTHER IMPRESSION. Sky gray to black, instead of slate-colour.
(No. 106.)

496. TEN THOUSAND ACRES, SUSAKI, FUKAGAWA. An eagle swooping from the sky; sea and stretch of snowy coast beneath. Dated, *Snake* 5 (1857).
(No. 107.)
Reproduced by Strange, Japanese Colour-prints, pl. xiv.

497. SHIBA COAST. Coast and sea; small pines on embankment r.; flight of sea-birds in the foreground; tall tide-posts l. Dated, *Dragon* 2 (1856).
(No. 108.)

498. SHIBA COAST: ANOTHER IMPRESSION. Heavy blue in upper sky (instead of purple) and in foreground.

499. SEASHORE, SAMEZU; SOUTH SHINAGAWA. View along the coast. Shallow sea, set with lines of brushwood for catching seaweed; boats, and distant sails. Dated, *Snake* 2 (1857).
(No. 109).

500. SENZOKU POND AND KESAKAKE PINE-TREE. An old pine on a peninsula jutting from r.; white herons flying over the water; tea-house in foreground. Dated, *Dragon* 2 (1856).
(No. 110.)

501. TAIKO (DRUM) BRIDGE, MEGURO; EVENING SNOW. Travellers crossing the bridge; snow-covered river banks and trees beyond; flakes falling from dark sky. Dated, *Snake* 4 (1857).
(No. 111.)

502. YABUKOJI, ATAGOSHITA. Street in snow beside a stream snow-covered green bamboo; sparrows flying; men and women with umbrellas. Dated, *Snake* 12 (1857).
(No. 112.)

503. AWOIZAKA, OUTSIDE TORA GATE. Night, with stars and a young moon. Road by a moat and waterfall. Two naked apprentices going from shrine to shrine of Fudō with bell and lantern. Dated, *Snake* 11 (1857).

(No. 113.)

Between 10 January and 1 February, 'first pilgrims,' *Kammairi*, go from one icy bath to another at the Fudō shrines to procure the recovery of sick friends.

504. AWOIZAKA. SECOND STATE. The sky has no stars, and the horns of the moon are turned r. not l. Same date-seal.

505. BIKUNI BRIDGE IN SNOW. Snow falling from a dark blue sky. Approach to the bridge, which a laden porter is about to cross. Dog and puppies r. Notice-board l. of a butcher's shop who sells wild boar but calls it 'mountain-whale,' to disguise it as a fish. Dated, *Horse* 10 (1858).

(No. 114.)

506. BABA IN TAKATA. Round white target in front of a pine tree. Archers shooting in the distance. Fuji on horizon. Dated, *Snake* 1 (1857).

(No. 115.)

507. TENJIN SHRINE, YUSHIMA. Bright day after snow. Visitors coming up to the temple from houses below. View over Shinobazu lake and Benten shrine. Dated, *Dragon* 4 (1856).

(No. 117.)

508. TENJIN SHRINE: ANOTHER IMPRESSION. Torii and steps in foreground are blue, instead of gray. Red glow on horizon.

509. FIRE-BREATHING FOXES, SHOZUKU, OJI. A multitude of foxes breathing fire gathered round a tree (called Enoki) on a starry night; others in the plain beyond. Dated, *Snake* 9 (1857).

(No. 118.)

Reproduced by Fenollosa, Epochs of Chinese and Japanese Art, Vol. II.
On the last day of the year foxes are supposed to breathe out fire.

[510–546.] *Fuji San Jū Rok'kei.* Thirty-six Views of Fuji. The artist's last work. The prints are all dated *Horse* 4 or April 1858. (The title

page is dated with the round date-seal *Ram* 6 (or June 1859).) Publisher, *Tsutaya*. Each print is signed *Hiroshige gwa* on red label. The title is also on a red label.

Upright prints of full size; early and good impressions. Printed surface, about $13\frac{1}{4} \times 8\frac{3}{4}$ in. (336 × 221).

All from the Hart Collection.

510. DECORATIVE TITLE-PAGE. Fuji on a fan above; three panels below arranged on a background of winding stream and flowers of the four seasons. On the panels are the list of contents and a preface, signed *Santei Shūmba. I heard Hiroshige the First often say that he was going to give up painting and shake off the dust of the world, rather than see his brush lose its power as age crept on him. One day Hiroshige came to the publisher with Thirty-six Views of Fuji, which he said were his last work, and asked him to engrave them. It was the beginning of last autumn, and at the close of the autumn he died, aged* 62. *I think it was as the proverb says 'An insect must have told him,' and therefore the publisher, on whose behalf I write this, has carefully printed them in respectful commemoration of the artist.*

511. FUJI FROM ICHIKOKU BRIDGE, TOTO. Bridge over outer moat, with willow r.; entrance of small moat and castle beyond.

(No. 1.)

512. FUJI FROM SURUGA STREET, TOTO. The corner of the street, occupied by a draper's shop. Manzai dancers coming from r.; two girls playing the *samisen* l.

(No. 2.)

513. FUJI FROM SUKIYA-GASHI, TOTO. Castle moat and houses in snow. Angle of rampart r. with pine branches above. Fuji on sky of faint rose.

(No. 3.)

514. FUJI FROM TSUKUDA, TOTO. A junk moored by a bed of reeds; other junks beyond, anchored off the city. Flight of birds in foreground. Red horizon.

(No. 4.)

515. FUJI FROM OCHA-NO-MIZU, TOTO. A covered bridge across a stream. Boat with bales passing under it. Pines on high green banks against the sky and distant Fuji.
(No. 5.)

516. FUJI FROM RIOGOKU, TOTO. A girl on a landing-stage about to enter a boat; the great bridge beyond. Willow sprays against the sky. Purple mist on horizon.
(No. 6.)

517. FUJI FROM THE SUMIDA BANK, TOTO. Two cherry-trees in blossom; two women standing under them, and a third coming up from the river to join them.
(No. 7.)

518. FUJI FROM ASUKAYAMA, TOTO. Green slopes with flowering cherries and a few pines. Street partly seen beyond. Two men r.; five women l.
(No. 8.)

519. FUJI FROM FUJI-MI-CHAYA, ZOSHIGAYA. Tea-house and persimmon-tree l. on high bank; two women looking out: zigzag road by stream among rice-fields below. Yellow glow in sky.
(No. 9.)

520. FUJI FROM YUHI-GA-OKA, MEGURO. Red maples on a yellow bank above a stream; on the other side, fields and a path leading to a village.
(No. 10.)

521. FUJI FROM KONODAI, TONE RIVER. Maple-tufted tawny crags above a broad bend of the river. White sails passing. Misty plain beyond.
(No. 11.)

522. FUJI FROM KOGANEI, MUSASHI. Fuji seen through a hole in a stem of a hollow cherry tree on the bank of a rushing stream. A cloud of blossom further off against a crimson horizon.
(No. 12.)

523. FUJI FROM TAMAGAWA, MUSASHI. Two willows by a footbridge; curve of the shallow river, with low sandy shores; fisherman and boy on bridge. Purple horizon.
(No. 13.)

524. FUJI FROM NEIGHBOURHOOD OF KOSHIGAYA, MUSASHI. Flowering peach trees on a green bank sloping away to a river bordered by yellow flowers. Group of women by the water-side.
(No. 14.)

525. FUJI FROM NOGE IN YOKOHAMA, MUSASHI. White sails making for the coast; a pine-grove on a low green peninsula jutting towards the foreground. Fuji beyond purple mist.
(No. 15.)

526. FUJI FROM HOMMOKU BEACH, MUSASHI. A sheer edge of yellow and green cliff, topped with pines, r.; a boat sailing into Yokohama bay beyond; Fuji above dark hills.
(No. 16.)

527. FUJI FROM MIURA, SAGAMI. Reef and promontory, with pines on them, jutting r. into the calm bay. Fuji above a red cloud and distant coast.
(No. 17.)

528. FUJI FROM SAGAMI RIVER. Reedy river; a man, on a log-raft with a charcoal fire on it under a wooden shelter; another raft l. White herons in the air.
(No. 18.)

529. FUJI FROM SHICHIRI-GA-HAMA, SAGAMI. The 'Seven Leagues Coast.' Curving coast, with the isle of Enoshima in a further bay, and Fuji beyond. Tea-house on the beach.
(No. 19.)

530. FUJI FROM ENOSHIMA. Tall *torii* on the beach, framing a view of Fuji. Three girls coming up the beach from a boat.
(No. 20.)

531. FUJI FROM HAKONE LAKE. Two arms of the lake with a promontory between them; green hills ending in yellow cliffs along the water.
(No. 21.)

532. FUJI FROM THE MOUNTAINS OF IZU. A torrent plunging between steep green hills, partly overgrown with young pines. Two high paths r. and l. Fuji rises out of white and purple cloud.
(No. 22.)

533. FUJI FROM THE SEA OFF SATTA, GULF OF SURUGA. A seethe of waves among rocks; foam tosses high r.; two boats and a sail in the bay beyond.
(No. 23.)

534. FUJI FROM MIO-NO-MATSUBARA. Fuji in a yellow sky, seen across the bay, into which the low pine-grown promontory projects.
(No. 24.)

535. HIDARI FUJI (FUJI ON THE LEFT HAND) FROM THE TOKAIDO. View over rice-fields from the road, bordered with great pines. A man and woman on the road.
(No. 25.)

536. FUJI FROM THE O-I RIVER. Travellers being carried across the river by coolies on litters; a lady in the foreground in a kago.
(No. 26.)

537. FUJI FROM FUTAMI, ISE. Fuji on a red horizon beyond placid sea, toothed with rocks near the shore; one great rock, roped with straw, has a chair on a ledge of it.
(No. 27.)

538. FUJI FROM SUWA LAKE, SHINANO. View down the narrow lake; Fuji closing the view between the hills; trees in blossom.
(No. 28.)

539. FUJI FROM SHIWOJIRI PASS, SHINANO. Ascent to the top of a pass overlooking Lake Suwa. Two women and a man coming down the yellow road. Fuji on a red horizon.
(No. 29.)

540. FUJI FROM MISAKA PASS, KAHI. Two travellers at the top of the pass in the foreground, a third coming up from the lake beyond. A tree on steep green slope r.
(No. 30.)

541. FUJI FROM OZUKI-NO-HARA, PROVINCE OF KAHI. Tall clusters of autumn flowers about a rivulet in a field. Fuji above a ridge of hills.
(No. 31.)

542. FUJI FROM INUME PASS, PROVINCE OF KAHI. A ravine with a rushing river at the bottom of it. A few pines and red maples; travellers climbing r.
(No. 32.)

543. FUJI FROM KOGANE-GA-HARA, SHIMOSA. A brown horse on the bank of a little stream, fringed with red flowers; empty green moor; another horse in the distance; Fuji between two solitary pines on a yellow horizon.
(No. 33.)

544. FUJI FROM KURODO BEACH, KAZUSA. A low indented shore with clumps of pines; three junks at anchor; white sails further off; hilly coast and Fuji beyond the bay.
(No. 34.)

545. FUJI FROM KANOZAN, KAZUSA. A tall cryptomeria and *torii* r. View down the hill to Yedo bay and across to Fuji; a lady on a pack-horse passing r. by cherry trees in bloom.
(No. 35.)

546. FUJI FROM HOTA, BOSHU (AWA). Foam on a rocky shore with a path at the base of the tawny cliff; Fuji across the bay towers from a bank of purple cloud.
(No. 36.)

[547–550.] KAKEMONO-YE.

547. RIVER GORGE IN SNOW. Two boats on the gray-blue stream winding among rocks at the foot of snowy precipices. High up a

footbridge crosses. At the l. a pine-grove and temple on a peak above a waterfall. Beyond towers a bald mountain. Snow falling. Signed, *Hiroshige fudé.* Seal, *Ichiryusai.* Publisher, *Sanoki.*

28⅜ × 9⅜ in. (720 × 238).
Reproduced, Happer Catalogue, pl. xviii.
Collection: Morrison.

548. NARIHIRA AND FUJI. The poet in blue dress on horseback, attended by a page and a retainer on foot, passing an old pine-tree. The white mass of Fuji fills the background. Signed, *Hiroshige gwa.* Publisher, *Sanoki.*

28½ × 9¾ in. (722 × 250).
Collection: Morrison.

549. GOSHAWK ON PINE-BOUGH. The bird is perched on the bough with one foot lifted and head turned back l. Round red sun above. Signed, *Hiroshige gwa.* Seal, *Ichiryusai.* Publisher, *Sanoki.* Seal date, *Rat* 4 (April 1852).

28¾ × 9⅝ in. (731 × 250).
Collection: Morrison.

550. CRANE AND YOUNG. A crane on a pine-bough with young in the nest below her. Round red sun. Signed, *Hiroshige fudé.* Seal date, *Tiger* 3 (March 1854).

28⅝ × 9¾ in. (722 × 247).
Collection: Morrison.

[551–562]. TRIPTYCHS.

551. BATTLE OF AWADZU MOOR IN THE GEMPEI WARS. A battle among scattered pines on the shore of Lake Biwa, seen from slopes above. (1) Behind a further bank Noriyori, Yoshitsuné's brother rides up with his troops. Bridge of Seta behind. Signed, *Hiroshige gwa.* (2) Kanehira killing an enemy. Above an inscription, giving an account of Kanehira and Yoshinaka. (3) Yoshinaka alone on horseback. Signed, *Ichiryusai Hiroshige gwa.* Publisher, *Jōkin.*

Each sheet, 14¼ × 10 in. (363 × 253).
Yoshinaka was a cousin of Yoritomo, but owing to Yoritomo's grudging treatment of him, he deserted the Minamoto. Yoshitsuné and Noriyori were sent against him, the

latter attacking Seta, and though Yoshinaka and his devoted follower Kanehira made a brave defence they were defeated and killed.

Collection: Morrison.

552. SPECTRAL VISION SEEN BY TAIRA NO KIYOMORI. On the verandah of a palace, the Taira chief stands with half-drawn sword staring in the moonlight at the garden, in which the snow-heaped shapes of trees, bushes, mounds, and stone lanterns show as innumerable skulls, or as skeletons in positions of hatred and defiance. At the r. cowers Kiyomori's concubine. Signed, *Ichiryusai Hiroshige gwa* on sheet (1) and again on sheet (3) *Hiroshige gwa.* On sheet (1) is the title *Taira Kiyomori Kwaii wo Mi no dzu* and an account of the scene.

Each sheet, 14⅜ × 10 in. (367 × 252).

According to the text on the print, Kiyomori was at his palace at Fukuhara when this vision appeared to him. Instead of being terrified, he glared resolutely back at the spectres till they disappeared. Legend says that these were the ghosts of those slain in the civil war.

Cf. the print on the same subject by Hoku-i (pp. 375–376).

Collection: Tuke.

553. EVENING SCENE, TAKANAWA. The shores of Shinagawa Bay with crowds passing in front of a line of booths by the water. A rocket is going up. Junks in the offing. Signed *Hiroshige gwa* and *Ichiryusai Hiroshige gwa.* Title, *Tōto Meisho: Takanawa. One of the famous places in Tōto. Merry-making on the 20th night of August.*

Each sheet, 14¾ × 10⅛ in. (374 × 257).

Collection: Morrison.

554. TOTO MEISHO: COOL OF THE EVENING AT RIOGOKU. Three women on the Sumidabank by a willow tree in windy weather. Full moon in clear blue sky. Riogoku bridge l. One figure on each sheet. Signed, *Hiroshige gwa.*

Each sheet, 14½ × 10 in. (370 × 255).

Collection: Morrison.

555. MOONLIGHT: ONE OF A SET OF SETSU-GEKKWA. (1) A woman sitting just inside a room with hands clasped on knees. (2) A woman sitting on the verandah with her shadow falling on the round window behind her. (3) A woman coming from the garden, also casting a shadow. One figure on each sheet. Signed, *Hiroshige gwa.*

Each sheet, 14½ × 9¾ in. (370 × 248).

Collection: Tuke.

556. MURASAKI SHIKIBU CONTEMPLATING LAKE BIWA. The poetess sits on a balcony l. overlooking the moonlit lake, crossed by the long Seta bridge. Signed on sheet (1) *Hiroshige gwa.*

Each sheet, 14¼ × 9½ in. (365 × 240).
For the subject, see note on Tanaka Masunobu, No. 1, p. 25.
Modern impression, made for Mr. Happer, from the blocks which are now in the department.
Presented (with the blocks) by J. S. Happer, Esq.

557. PILGRIMAGE TO THE SHRINE OF BENTEN AT ENOSHIMA. On the sea-shore opposite the island four companies of women-worshippers, each company with distinctive coloured pattern on dress and umbrella, are converging towards the sandy isthmus leading to the island, Title on central sheet. Signed on (1) and (2) *Hiroshige gwa*, on (3) *Ichiryusai Hiroshige gwa.* Publisher, *Sumimasa.*

Each sheet, 14⅛ × 10 in. (360 × 252).
Collection: Morrison.

558. WOMEN PILGRIMS AT ENOSHIMA AT THE OPENING OF THE FESTIVAL OF BENTEN. Companion piece to the last. The further side of the island. Groups of women on the rocky path skirting the cliffs. Boys diving. Title on panel in central sheet. Each sheet signed *Hiroshige gwa.* Publisher, *Sumimasa.*

Each sheet, 14⅛ × 9¾ in. (370 × 250).
Collection: Morrison.

559. ASUKAYAMA HANAMI: PARTIES OF GIRLS ADMIRING THE BLOSSOM OF ASUKA HILL. Four companies of girls each with distinctive costume moving among pine-trees and flowering cherries. Picnickers and hawkers. Fuji in the distance. Signed, *Hiroshige gwa.* Title on red label on (1). Dated, *Hare* 1 (1855). Publisher, *Ebisuya.*

Each sheet, 14½ × 9¾ in. (370 × 250).
Collection: Morrison.

560. THE RAPIDS OF AWA NO NARUTO. The channel at the entrance of the Inland sea between the islands of Awaji and Shikoku. The calm sea pours over a sunken shelf of rock, with a small island in the middle of it, to form innumerable whirlpools of foaming water. Across the channel is the hilly coast with little islands r. in sunny haze. Title on

red label r. Signed l., *Hiroshige fudé.* Publisher, *Tsutaya.* Dated, *Snake* 4 (1857).

Each sheet, $14\frac{5}{8} \times 9\frac{3}{4}$ in. (370 × 250).

Reproduced in facsimile in Masterpieces of the Ukiyoyé School, Vol. IV, pl. 124.

This and the two following triptychs, published by Tsutaya in different months of the same year, 1857, are among the artist's masterpieces. The Museum impressions are all of first-rate quality.

Purchased, 1908.

561. FULL MOON ON KANAZAWA, MUSASHI. Bays, promontories, islands, and far off hilly coast, lying calm under the full moon. An isthmus in the centre rises into a promontory at its further end, sheltering a fishing village, off which are two white sails at the entrance of the deep inlet of Kanazawa. Three islands in the outer water l. Title on red label on sheet (1). Signed on (3) *Hiroshige gwa.* Dated, *Snake* 7 (1857). Publisher, *Tsutaya.*

Each sheet, $14\frac{3}{8} \times 9\frac{5}{8}$ in. (365 × 245).

Purchased, 1910.

562. KISOJI NO YAMA-KAWA, MOUNTAINS AND STREAMS OF THE KISOJI. Bare, snowy hills, fringed with pines and seamed with ravines, and streams that pour into a stony river rushing along the foreground. A track crossing a bridge winds up into the interior of the mountains. Snow falling. The cold blue of the streams is the only colour in the landscape. Title and signature, *Hiroshige gwa* on sheet (1). Dated, *Snake* 8 (1857). Publisher, *Tsutaya.*

Each sheet, $14\frac{3}{8} \times 9\frac{5}{8}$ in. (365 × 245).

Purchased, 1910.

HIROSHIGE AND KUNISADA.

TRIPTYCH.

1. FURIU GENJI-YE AWASE. ARASHIYAMA. View over river and hills clouded with cherry blossom. At the l. two girls on a verandah, one with a long telescope. On sheet (1) *Saga no No-hukei.* Signed, *Hiroshige motome ni ōzu (by request).* Seal, *Ichiryusai.* On sheet (3) *Toyokuni gwa.* Dated, *Ox* 4 (1853). Engraver, *Yokokawa Take.* Publisher, *Iseiken.*

Each sheet, $14\frac{1}{4} \times 9\frac{3}{4}$ in. (363 × 247).

Collection: Morrison.

HIROSHIGE II. (worked in mid-nineteenth century).

Pupil and son-in-law of Hiroshige I.; first known as Shigenobu, afterwards as Ichiyūsai Shigenobu. He also used the name Kisai. On the death of his master he signed for a few months Hiroshige II, then simply Hiroshige. After a few years, however, he handed on the name to Shigemasa, who became known as Hiroshige III. He himself retired to Yokohama and signed Risshō and also Hirochika II.

1. SWALLOWS AND WILLOW. Two swallows flying out of a pendent willow over water. Signed, *Shigenobu gwa.* Seal-date, *Snake* 2 (1857). Verse, *When the wind blows, the willow turns its back.* Publisher, *Wakasaya.*

13½ × 4⅝ in. (343 × 110).
Collection: Morrison.

2. THE-GAME OF SUGOROKU: AFTER HIROSHIGE I. Sheet divided into 70 compartments, each a reduced copy of one of Hiroshige's 'Views of Sixty-odd Provinces.' Three of these, Kiōto, Osaka, and Yedo, are on a much larger scale than the others, and are arranged diagonally across the board. A fourth, which is on the small scale, but of double width, near the l. corner at the bottom, is called *Tomari* (stop), and the player who reaches it—the progress of the players being determined by throws of dice—misses a turn. Title on margin, *Sixty-odd Provinces of Japan.* Seal-date, *Dragon* 10 (1856). (The title-page of Hiroshige's set is dated *Dragon* 9). On a label in the middle is *Furiwake Sugoroku Meisho Ichiran. Ichyūsai Shigenobu gwa.* Publisher, *Koshimuraya.*

Printed surface, 26¾ × 23¾ in. (680 × 604).
Collection: Morrison.

3. COVER FOR THE PRECEDING. Decorative design; five open fans and eight closed ones, disposed on a red ground. On the fan in the centre is *Furiwake Sugoroku*, etc. On a fan l. *New spring edition in the year of the Snake,* 1857. *Shigenobu's reduced designs revised by Gengyo.* On the back are directions for playing. Publisher, *Kinyōdo*, i.e., Koshimuraya.

10 × 8 in. (257 × 220).
Collection: Morrison.

4. KIRIBATA, AKASAKA; ONE OF THE HUNDRED VIEWS OF YEDO. Paulownia trees by water; slope with trees beyond, blotted

by drenching vertical rain. Wayfarers with umbrellas. Signed, *Hiroshige the Second.* Dated, *Sheep* 6, 1859. Publisher, *Uwoyei.*

13¼ × 8⅝ in. (337 × 218).

This print was substituted in later editions of the Hundred Views for the print by Hiroshige I, described above No. 432, p. 455.

Collection: Morrison.

5. COMBINED EIGHT VIEWS OF KANAZAWA, SEEN FROM THE NOMIDO. Fan-shaped design. View over islands and the mounded isthmus of Kanazawa; full moon over the sea; pine tree r. Red labels at different points indicate the eight views, viz.:—*Evening rain at Koizumi; Geese alighting, Hiragata; Evening sun, Nojima; Autumn moon, Seto; Return of Boats, Otsutomo; Evening snow, Uchikawa; Clear weather after storm, Susaki; Vesper Bell, Shomeiji Temple.* Signed, *Hiroshige the Second.* Publisher, *Dansendō.*

9 × 12⅜ in. (230 × 314).

Collection: Morrison.

6. MITSUMATA, NAKASU; ONE OF 'THIRTY-SIX VIEWS OF TOTO.' A man scorching the bottom of a boat on a reedy island in the Sumida. Yeitai Bridge in distance. Signed, *Hiroshige gwa.* Publisher, *Sōto.* Dated, *Dog* 3 (1862).

14 × 9½ in. (356 × 240).

Collection: Morrison.

[7–10]. Prints from *Sho-Koku Meisho Hyakkei,* the Hundred Views of Various Provinces. The series was published by Uwo-Yei (Uwoya Yeikichi); and dates of 1859, 1860, and 1861 are found on the prints. Title on red narrow label, sub-title on square label.

Key-block, 13⅛ × 8⅝ in. (335 × 220).

7. SOTO-GA-HAMA, OSHIU. Coast scene; a fantastic overhanging rock with natural arches on a spit of sand. Signed, *Hiroshige gwa.* Seal-date, *Sheep* 10 (1859).

Collection: Morrison.

8. DAIJOJI TEMPLE, KANAZAWA, KASHIU (KAGA). Approach to the temple, with misty trees and ranges of hills behind. Signed, *Hiroshige gwa.* Seal-date, *Sheep* (numeral cut off).

Collection: Morrison.

9. TATSU-KUCHI (DRAGON'S MOUTH) MOUNTAIN, BIZEN. Slanting dark rain across a cliff-face and willows on a sandy shore. Entrance to a cavern l. Signed, *Hiroshige gwa.* Seal-date, *Monkey* 2 (1860).

Collection: Morrison.

10. GOLD MINES, SADO. Miners with flares descending ladders to where others are working or eating. Signed, *Hiroshige gwa.* Seal-date, *Sheep* 11 (1859).

Collection: Morrison.

[11–13]. Prints from *Sho Koku Rokujū Hakkei*, Sixty-Eight Views in Various Provinces; a half-size set, published by *Tsutakichi*. Signed, *Hiroshige gwa.*

Key-block, 9 × 6½ in. (228 × 167).
All purchased 1872.

11. Two on one sheet, viz.:—

(*a*) AOKIYAMA, ETCHU. Green cliff overhanging a river. Dated, *Dog* 2 (1862). No. 33 of the series.

(*b*) KUMA-U NO YASHIRA, ETCHIGO. A wood-crowned rocky island in a broad stream under green hills. (No. 34.)

12. Two on one sheet, viz.:—

(*a*) OTODO, AKI. A snowy river-gorge. On an island is the tomb of Kiyomori. (No. 49.)

(*b*) MUROZUMI, SUWO. A narrow neck of land ridged with green peaks jutting into calm sea. (No. 50.)

13. Two on one sheet, viz.:—

(*a*) TSUDA-NO-URA, SANUKI. View over flat coast to a calm bay, dotted with islets. Green peninsula l. (No. 55.)

(*b*) ISHI-TSUCHI-YAMA, IYO. A brown flat-topped mountain rising over green hills, seen from the sea. (No. 56.)

14. WINTER CHRYSANTHEMUMS AT YANAGISHIMA, YEDO. One of a set of *Sanjūrokkasen*, Thirty-six Chosen Flowers. A bush of crimson flowers by a pine trunk. Signed, *Kisai Risshō*. Yellow margin, with seal date, *Tiger* 7 (1866). Publisher, *Tsutakichi*.

14 × 9¾ in. (356 × 247).
Collection: Morrison.

HIROSHIGE II. AND KUNISADA.

[1–2.] TRIPTYCHS.

1. FIRST SNOW IN THE GARDEN OF GENJI. Genji looks across a little lake in the snowy garden at a girl coming with snow on a tray and at servants shovelling the snow on to a mound. A lady carrying fire-box and poems in a case kneels beside Genji. Title, *Gō-hitsu Genji*, Combined-Brush picture of Genji. Sheet (1) is signed *Toyokuni, by request.* (2) *Hiroshige gwa.* (3) *Toyokuni gwa* and *Hiroshige gwa.* Dated, *Sheep* 11 (1859).

Each sheet, 14¼ × 9¾ in. (363 × 247).
Collection: Tuke.

2. GENJI AND FOUR SEASONS. The snow-covered banks of the Sumida, with white trees and blue water. Title, *Genji Gō-hitsu shiki.* (1) At the r. a woman and little girl with umbrellas. Signed, *Motome ni ōzu* (by request) *Hiroshige gwa.* Title above. (2) A young 'Genji' of the day in a blue coat. Signed, *Ki-O* ('Contented old man,' with alternative meaning 'aged 77') *Toyokuni gwa.* (3) Girl coming up from a boat. Signed, *Hiroshige gwa.* Dated, *Dog* 11 (1862). Engraver, *Katata Horichō*. Publisher, *Fujikei.*

Each sheet, 14¼ × 9¾ in. (363 × 247).
Collection: Morrison.

HIROKAGE (worked in mid-nineteenth century).

Pupil of Hiroshige; nothing is known of his biography.

1. ANGLERS IN OCHA-NO-MIZU MOAT. No. 4 of a set of *Yedo Meisho Dōke Zukushi* (comic subjects). An angler on the bank has caught a fisherman wading with a net by the hair. View along the moat; Fuji in

the distance. Signed, *Hirokage gwa.* Publisher, *Tsujiokaya.* Dated, *Sheep* 1 (1859).

Key-block, 13¼ × 8¾ in. (336 × 221).
Collection: Morrison.

TRIPTYCH.

2. BATTLE OF VEGETABLES AND FISHES. The army of Vegetables at the r. resists the onslaught of the Fishes from the sea. In the centre a cuttle-fish emits a long ray of light in which small cuttle-fish are seen swarming to the attack. A great wave breaks from the l. Signed, *Hirokage gwa.* Dated, *Sheep* 10 (1859).

Each sheet, 14½ × 9¾ in. (370 × 250).
Collection: Tuke.

SCHOOL OF HIROSHIGE.

VINE AND SQUIRREL. A small squirrel hanging to a long vine-tendril and snuffing at the grapes. *Tanzaku* size. Unsigned. Seal illegible.

13¾ × 3 in. (350 × 76).
Collection: Morrison.

SUGAKUDO (worked in mid-nineteenth century).

Best known by the set of Birds, one print of which is catalogued below.

1. PARROT ON ROCK: ONE OF A SERIES OF FORTY-EIGHT BIRDS. A red and blue parrot on a perforated blue rock with sprays of *zuiko.* Yellow border. Title and sub-title on overlapping square labels above: *Forty-eight Birds drawn from life. Parrot and zuiko.* Signed, *Sugakudō fude.* Publisher, *Kōyeidō.* Dated, *Sheep* 6 (1859).

14⅛ × 9¾ in. (360 × 250).
Collection: Morrison.

HARUKAWA GOSHICHI (worked in first half of nineteenth century).

Pupil of Harukawa Yeizan: signed in his earlier years Hōshiu; worked in Yedo, designing chiefly prints of actors; but after 1817 worked in Kiōto.

HASHIRAKAKE.

1. HAWK ON PERCH. A hawk on a perch, with plum-tree and bamboo behind. Signed, *Hōshiu fudé.* Publisher, *Yamachō.*

24 × 4⅛ in. (610 × 104).
Collection: Tuke.

KEISAI YEISEN (b. 1790,* d. 1848).

Yeisen was the son of Shigeharu, a calligrapher. As a boy he was a pupil of Kano Hakukeisai; later he studied the Ukiyo-ye style under Kinji Shindō. Living in the house of Yeizan's father, he became known as a disciple of Yeizan. He won popularity as a prolific illustrator of novelettes, and wrote some of these himself. His single prints were mostly of women, but he was also an admirable designer of landscape prints, and collaborated with Hiroshige. Yeisen was eccentric, and dissipations interrupted his career, though he worked hard as a youth and in later life.

Nineteen prints by Yeisen of the Kisokaidō have been already catalogued under Hiroshige (pp. 418–426).

[1–4.] SURIMONO.

1. FOWLS BY A GARDEN WELL. On the edge of the well, by a blossoming plum tree, a cock watches hen and chickens. Verses above. Specimens: (1) *The cock's first crow has opened the door of day and the peeping plum-blossoms are charmed by the crimson of his crest.* By *Takamaro.* (An allusion to the legend of Amaterasu). (2) *The noise of the water drawn up from the well, it never sounds so loud and so blithe as in the dawn of the year's first day, when the water itself seems young.* By *Magawo.*

8 × 7 in. (204 × 179).
Probably made for the year of the Cock; 1825 or 1837.
Collection: Tuke.

2. MONKEY AND CRAB. The monkey offering a persimmon pip to the crab in exchange for a rice-cake. Signed, *Keisai.* Seal, *Keisai.* Specimen verse: *Last year has gone like the old story of the persimmon pip, and now the year is renewed and the first dream of the new year is better than the old.* By *Shinyeitei.*

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* In Masterpieces of Ukiyo-ye, Vol. V. p. 195, the date 1792 is preferred.

An illustration to a familiar folk-story. A monkey met a crab carrying a rice-cake, and deluded it into exchanging the cake for a persimmon pip. The crab planted the pip, and it grew up into a tree. When the fruit on the tree ripened the crab asked the monkey to climb up and gather it for him. The monkey climbed the tree, ate the ripe fruit, and pelted the crab with the unripe. The whole tribe of crabs then united in vengeance on the monkey, and getting other creatures to aid them, severely punished him.

8 × 7 in. (204 × 180).
Probably made for the year of the Monkey; 1824 or 1836.
Collection: Tuke.

3. POETESS AND MAID. A lady holding a monkey on her lap, with a book of poems called *Kogetsushō* before her, turns to speak to her maid. Signed, *Keisai.* Verses on the subject of Morning Haze. Specimen: *On a morning of misty stillness in spring, how even the mountain's rugged features melt into tender lines.* By *In Hin-Kwan.*

$8\frac{1}{8}$ × $7\frac{1}{4}$ in. (207 × 185).
Collection: Tuke.

4. NEW YEAR'S OFFERINGS. New Year's offerings on a stand, a suit of armour, and a screen on which cranes are painted. Signed, *Keisai.* Bronze is used in the colouring.

$7\frac{1}{2}$ × 7 in. (192 × 178).
Presented by Laurence Binyon, Esq., 1908.

5. HAWK AND SPARROW. A hawk on a snowy pine-branch looking up, with one claw lifted, at a sparrow flying away. Gray sky. Signed, *Keisai.*

According to popular belief a hawk which feels cold catches a sparrow and holds it during the night to warm its feet, but lets it go in the morning.

$13\frac{7}{8}$ × $6\frac{3}{8}$ in. (354 × 163).
Collection: Morrison.

6. HAWK ON MAPLE. A hawk on a maple-bough, looking up. White cloud in sky. Printed in tones of blue, with yellow on beak and claws. Signed, *Yeisen gwa.* Publisher, *Fusayo.*

$14\frac{3}{4}$ × $9\frac{5}{8}$ in. (374 × 245).
Purchased, 1908.

7. DAIMIO'S RETINUE FORDING O-I RIVER; REPRESENTED BY WOMEN. Part of the retinue carried on the shoulders of coolies, preceding the *norimon.* Probably half of a ten-sheet print.

This part is numbered 1–5, but undivided and printed from a single block. Signed, *Yeisen gwa.*

6½ × 18⅛ in. (165 × 460).
Collection: Morrison.

8. MIYA; ONE OF A SET OF FIFTY-THREE STATIONS ON THE TOKAIDO, REPRESENTED BY WOMEN. A girl on her knees trimming a lamp. She wears rows of huge hairpins. At the l., picture of Miya; two junks near a castle. On black label *Kei-sei dōchiu sugoroku.* (See note on Hiroshige II, No. 2). Above, title of set and the name of the girl *Yashi-wo of Ogiya.* Signed, *Keisai Yeisen gwa.* Publisher, *Tsutaya.*

14 × 9½ in. (357 × 242).
Collection: Morrison.

9. CHIRYU; ONE OF THE SAME SET. Katsuragi of Ebiya seated reading a letter which lies on her lap. A brocade dress hangs l., with design of puppies and plum-boughs. Picture on wall of Chiryu; travellers in snow. Signed, *Keisai Yeisen gwa.* Publisher, *Tsutaya.*

14 × 9½ in. (357 × 242).
Collection: Morrison.

10. MOTHER AND CHILD WITH GOLDFISH. One of a set entitled *Ukiyo Nijūshikō,* Popular Version of the Twenty-four Paragons of Filial Piety. A small boy trying to catch goldfish in a basin, the mother standing by. Title of set on black label. Signed, *Keisai Yeisen gwa.*

14⅝ × 9½ in. (372 × 243).
Collection: Morrison.

11. JISEI NO YOSOOI, THE LATEST MODE. Half-length figure of a girl in red and blue with a green *jōruri* book in a case and a closed umbrella in her arms. She is going to her lesson. Background spotted red and yellow. Title in white on a black gourd-shaped cartouche. Signed, *Keisai Yeisen gwa.* Publisher, *Marusei, opposite Shiba Shimmei.*

10 × 14½ in. (256 × 367).
Collection: Morrison.

12. IMAYO SUGATA, MODE OF THE HOUR. Half-length; girl in blue and red with a roll of paper in her hand. Apparently one of the same set as the last, though the title, arranged in the same way, is

different. Same publisher and same decoration of background. Signed, *Keisai Yeisen gwa.*

10 × 14½ in. (256 × 367).
Collection: Morrison.

13. FISHERWOMEN AT SUNRISE. Three women in a boat with nets off the coast; red sun rising over white sea. Red strips of cloud above. Signed, *Keisai Yeisen gwa.*

9⅞ × 14¾ in. (251 × 375).
Collection: Tuke.

14. SHINOBADZU LAKE, YEDO. Spring scene, Benzaiten. People passing along the yellow shore; island and shrine in the blue lake. Signed, *Yeisen gwa.* Publisher, *Fukusendō.*

Key-block, 8½ × 13⅝ in. (215 × 347).
Collection: Morrison.

15. GA-RIO-BAI, PLUM GARDENS, YEDO. People walking in an avenue bordered by twisted plum-trees in blossom. Two yellow roofs beyond the trees l. Signed, *Yeisen gwa.* Seal, *Fukusendō.* (The Plum-tree of the Couchant Dragon, *Ga-rio-bai*, is not shown in this print. See Hiroshige, No. 306).

Key-block, 8½ × 13⅝ in. (215 × 347).
Collection: Morrison.

16. CLEARING WEATHER, NIHONBASHI; ONE OF EIGHT VIEWS OF YEDO. A jostling crowd on the bridge, coming laden from the fish and vegetable market. Fuji in the distance. Signed, *Keisai Yeisen gwa.* Title in fan on sky. Publisher, *Yamamoto.*

Key-block, 8¾ × 13¾ in. (220 × 348).
Collection: Morrison.

THREE-SHEET SURIMONO.

17. KITE-FLYING ON THE SUMIDA BANK. Three groups on the Sumida bank. On the other side of the river kites are flying. (1) Husband and wife, with child on his father's back, the wife carrying a *fukujusō* plant. Specimen verse (*kiōka*): *Before the New Year's dream was dreamed, there came from the Lucky Quarter an auspicious present for the child.* (2) Two women, one blowing a trumpet in a child's ear. Verse: *Flowery Spring arraying the willow and the cherry in crimson and in green*

is beautiful beyond the dreams of children. (3) Girl and boy with a child who holds a mask to his face. Verse: *The mask, how quiet and discreet it is; whatever it wants, it says nothing.*

Imp.; each sheet, 8 × 7¼ in. (203 × 185).
Collection: Tuke.

[18–22]. KAKEMONO-YÉ.

18. CARP LEAPING UP A WATERFALL. Signed, *Keisai fudé.* Seal, *Yeisen.*

29¼ × 9¾ in. (742 × 248).
The most famous of Yeisen's prints.
Collection: Morrison.

19. WINTER LANDSCAPE. An inlet among snowy hills. A fisherman in his boat puts out from a little promontory in the foreground, on which are two trees. Temple and grove by the water at the foot of distant crags. Signed, *Keisai.* Seal, *Yeisen.* Above, seals of *Yeisen* and the publisher, *Yamamoto.*

28 × 9¾ in. (710 × 248).
Collection: Morrison.

20. OIRAN IN PARADE COSTUME. She walks r., wearing a dress with a design of carp and waterfall, and large elaborate hairpins. Signed, *Keisai Yeisen gwa.* Publisher, *Sanoki.*

28 × 9¾ in. (710 × 248).
Collection; Morrison.

21. THE WALK IN WINDY MOONLIGHT. A young girl, with a stiff fan in her hand, walking r. and looking over her shoulder, her dress fluttering in the wind. Full moon above. Signed, *Keisai Yeisen gwa.* Publisher, *Sanoki.*

29 × 9¾ in. (736 × 248).
Collection: Morrison.

22. GEISHA LIGHTING A LANTERN. Dressed in a bluish striped dress, she stoops to fix the lighted taper in the paper lantern. Signed (twice) *Keisai Yeisen gwa.*

26½ × 8¾ in. (672 × 223).
Collection: Morrison.

TRIPTYCH.

23. CONCERT ON A BALCONY; A BLUE PRINT. Six geisha singing and playing musical instruments on the balcony of a tea-house overlooking the Sumida. The girls are arranged in groups of two; with the two in the third sheet l. are two children making paper toys. Names of girls on each print. Signed, *Keisai Yeisen gwa.*

Each sheet, 14¾ × 10 in. (373 × 255).
Printed in shades of Prussian blue and in black, with a little green in the foreground.
Collection: Morrison.

FIVE-SHEET PRINT.

24. DOLL-MUSICIANS. Four dolls as youths dressed in apple-green with red sleeves playing instruments, and one listening. Folds of purple curtain and pink sprays of cherry blossom above. Signed, *Keisai Yeisen gwa.* Publisher, *Yezakiya.*

Each sheet, 14½ × 10 in. (370 × 255).
Collection: Hart.

YEISEN, KUNISADA AND KUNIYOSHI.

TRIPTYCH.

1. GODS OF GOOD FORTUNE IN THE TAKARABUNE. The seven gods in the treasure-boat with dragon-prow; at the l. the rising sun, at the r. Fuji. Signed (1) *Keisai Yeisen gwa.* (2) *Kunisada gwa.* (3) *Ichiyūsai Kuniyoshi gwa.*

Each sheet, 15 × 10 in. (382 × 253).
Collection: Bacon.

UTAGAWA TOYOSHIGE (or GOSOTEI TOYOKUNI) (b. 1777, d. 1835).

Toyoshige's personal name was Genzō: he married the daughter of Toyokuni, to whose name he succeeded at his death. His prints from the year 1826 are signed Toyokuni, sometimes Gosotei Toyokuni. He also used the name Ichiryusai. At a later time he resumed the name of Toyoshige, and was commonly known as Hongō Toyokuni, after the Hongō district of Yedo in which he lived.

1. SEGAWA KIKUNOJO AS OKUNI GOZEN. Okuni crouching on a balcony, looking sideways. Pattern of jewels on mauve dress. Names of actor and part above, under boughs of blossom. Signed, *Toyokuni segare Toyoshige gwa* (Toyoshige, son of Toyokuni).

14 × 10 in. (357 × 253).
Collection: Morrison.

2. SEGAWA KIKUNOJO AS OKIWA. Dressed in green, black and purple. She carries two pillows in one hand, a towel in the other, and scowls r. Names on screen behind. Signed, *Toyokuni segare Toyoshige gwa.* Publisher, *Kinugawaya.*

14 × 10 in. (357 × 255).
Collection: Morrison.

3. GIRL WALKING TO BENTEN SHRINE. One of a set called *Tōto Sakuragi Jikei.* Ten Scenes in Yedo. Full-length figure in green and blue. No background. Circular inset picture above of Geese flying down to the lotus pond of Shinobadzu. Title on yellow label. Signed, *Gosotei Toyokuni gwa.* Publisher, *Fujihiko, Hongō* 5.

14⅜ × 9½ in. (366 × 241).
The little roundel is signed *Kuni . . .* (the second character is uncertain).
Collection: Hart.

4. IWAI HANSHIRO AND IWAI SHIJAKU, BOTH IN FEMALE PARTS. A woman in green and red holding a doll, and her mother in brown and blue holding a branch of cherry blossom. Above are words spoken by the mother, *This branch, the life of the daughter, I will tend so that no petal of a flower shall fall from it.* Signed, *Toyokuni gwa.* Publisher, *Yamamatsu.*

14¾ × 9⅞ in. (374 × 250).
The young woman is Hinadori in the play of Imosé-yama. See Toyokuni, No. 49.
Collection: Hart.

5. FUJIWARA OF TSURUYA. Dressed in pale mauve and red, she stands holding a letter and looking l. Fan and clusters of convolvulus behind. Signed, *Toyokuni gwa.* Publisher, *Tsutaya.*

14⅞ × 10 in. (378 × 255).
Collection: Hart.

6. MATSUMOTO KOSHIRO AS ONO KUDAIYU. Standing near the foot of some verandah steps, dressed in brick-red and olive, and

holding a purple fan, he looks l. Names l. Signed, *Toyokuni gwa.* Publisher, *Yamamatsu.*

14¼ × 9½ in. (360 × 242).
Kudaiyu is the spy in the Chiushingura play.
Collection: Bacon.

7. MATSUMOTO KOSHIRO AS AZAMIYA SEIBEI. Standing in front of a wooden paling, he wipes the blade of a long knife. Dress of blue, with red sash. Bucket l. Signed, *Toyokuni gwa.* Publisher, *Yamamatsu.*

14⅛ × 9⅜ in. (358 × 245).
Collection: Bacon.

[8–12]. Five out of a set of Eight Views. This series of oblong prints shows the influence of Hiroshige. On each is the signature *Toyokuni fudé.* Seal, *Utagawa.* Title in white on a horizontal violet label across the sky, *Meisho Hakkei,* Famous Eight Views. The sub-title is partly in white on the label, partly in black on the sky. Publisher, *Isei-ri* (Iseya Rihei).

Printed surface, 8¾ × 13¾ in. (224 × 251).

8. DESCENT OF GEESE AT MIWO: DISTANT VIEW OF KIYOMI TEMPLE AND YOSHIWARA, SURUGA PROVINCE. Miwo Bay, with temple on crags l., a low peninsula r., and boats anchored in the bay between. Fuji on the further coast.

Collection: Tuke.

9. AUTUMN MOON ON THE TAMAGAWA. Men with nets in two boats on a curve of the misty river. Full moon over Fuji.

Reproduced by Strange, Japanese Colour Prints, 1904, pl. lxxii.
Collection: Tuke.

10. EVENING RAIN AT OYAMA: TEMPLE OF FUDO ON THE SUMMIT. Slanting rain across the wooded brown crag, up which a steep stair climbs.

Collection: Tuke.

11. EVENING LIGHT ON ATAMI: VIEW OF OSHIMA ISLAND. A landlocked bay with sandy beach; the volcano on Oshima (Vries Island) smokes in the distance. Sails at sea and boats at anchor in the bay.

Collection: Tuke.

12. VESPER BELL, KAMAKURA; VIEW OF BOSHIU MOUNTAINS, AWA, FROM TSURUGAOKA. Court of the Temple of Hachiman, with a view over woods to the sea and coast. An effect of flying shadows.

Collection: Tuke.

[13–14] TRIPTYCHS.

13. SCENE FROM THE KAGAMIYAMA PLAY. A *norimono* has been set down by the stone lantern of a temple. Iwafuji (played by Danjūrō) has struck Onoyé (Iwai Shijaku), who crouches on the ground, with a sandal. At the l. Ohatsu (Iwai Hanshirō) reads a letter. Signed, *Toyoshige gwa.*

Each sheet, 14½ × 9⅜ in. (366 × 240).

See note on Hiroshige, No. 185 (p. 416). A famous scene in the play is that where Onoyé, meditating suicide after the insult she has received, sends Ohatsu away on an errand. Ohatsu goes off, but is full of foreboding; she hears a crow croak, then her sandal comes undone, and she falls. In a panic she rushes back to her mistress. But Onoyé is already dead.

Collection: Morrison.

14. SCENE FROM THE SAME PLAY; IWAFUJI FENCING WITH OHATSU. The same actors play the same parts. They fence with wooden swords (called *bokutō*). Iwafuji has been hit on the arm. At the l. Onoyé umpires, holding a fan. At the back, screen with painting of cherries. Signed, *Toyokuni gwa.* Publisher, *Yamasa.*

Each sheet, 14¼ × 9⅜ in. (364 × 238).

Collection: Morrison.

UTAGAWA KUNISADA (b. 1786, d. 1864).

Tsunoda Shōzō took the name of Kunisada as a pupil of Toyokuni. He also used the name Ichiyūsai, which he afterwards changed to Ichiyōsai. The first of his many book-illustrations appeared in 1807; and in 1808 he began to make actors' portraits, closely following Toyokuni's style. After his father's death Kunisada lived in the Honjo district, having the licence of the ferry at Itsu-tsumé, and took the name Gototei (5th ferry house). In 1833 he studied the style of Iṭchō, under Ikkei, and took the name Kōchōrō; in 1844 he took the name Toyokuni II., though this had properly belonged to Gosotei Toyokuni. In 1845 he retired and called himself Shōzō. His portrait by Kunichika is described on p. 512, under that artist.

1. TIGER BY A WATERFALL. A tiger crouching on a rock in front of a waterfall, which is partly hidden by a rosy cloud. Signed, *Ichiyūsai Kunisada gwa.* Title, *Tora Asobi, Tiger-play, to be held at Hirokōji, Riōgoku,* followed by comic verses about tigers in China and Japan. Publisher, *Tsuruya.*

14⅞ × 10 in. (378 × 255).
Purchased, 1908.

2. MATSUMOTO KOSHIRO AS OBIYA CHOYEMON. In striped purplish dress, seated; one hand on abacus. On a stand behind is a bundle of dried fish tied with straw (*katsubushi*) used for presents on auspicious occasions. Signed, *Gototei Kunisada gwa.* On the back of the abacus is the publisher's address, *Yeijudō Nishimura-ya, corner of 2nd street, Bakurochō,* and the date *Lucky day of the 5th month, the year of the Ape, the 9th year of Bunkwa,* i.e. 1813.

14½ × 10 in. (368 × 253).
Purchased, 1860.

3. DANJURO AS KWANSHOJO. Half length, with a mane of black hair streaming wide, vermilion stripes on face, clasped hands, and plum-branch between teeth. Flames of fire swathe the breast. On tablet above, *Kwanjōshō, one of the successful Kiōgen.* Signed, *Gototei Kunisada gwa.* Publisher, *Kawaguchi.*

14½ × 9½ in. (370 × 242).
Kwanshōjō (here written Kwanjōshō), or Sugawara no Michizane, died in exile 903 A.D. The plum-blossom is the Sugawara crest. His farewell poem to the plum-trees in his garden as he went into exile is famous. Michizane's enemy Tokihira was killed by lightning, and Michizane was invested in popular legend with the avenging powers of the Thunder-god.
Collection: Morrison.

4. ICHIKAWA DANJURO AS YURANOSUKE. Standing; in black and olive-green dress; holding short sword. Pink ground. Signed, *Gototei Kunisada gwa.* Publisher, *Suzui.*

14⅛ × 9½ in. (360 × 243).
Collection: Bacon.

5. MATSUMOTO KOSHIRO AS MORONAWO: ONE OF THE SAME SET AS THE LAST. Standing, to l. in profile, wrapped in immense black robes with large repeated crest of *Kiri* flower (Paulownia). Pink ground. Signed, *Gototei Kunisada gwa.* Publisher, *Suzui.*

14⅜ × 9⅝ in. (365 × 245).
Collection: Bacon.

6. ICHIKAWA DANJURO AS GIHEI. Standing; red and green dress; slate-coloured apron; holding pipe in r. hand. Signed, *Gototei Kunisada gwa.* Publisher, *Kawaguchi.* Numbered 1 (of a set?).

14⅛ × 9½ in. (359 × 244).
Collection: Bacon.

7. ACTOR AS A KOMUSO. An actor, probably Danjūrō; standing; olive and black dress, basket-hat of a *komusō*; holding lantern. Above are lines recited by the actor. Signed, *Gototei Kunisada gwa.* Publisher, *Yamashō.*

14¼ × 9⅝ in. (361 × 244).
Collection: Bacon.

8. MATSUMOTO KOSHIRO AS AZAMIYA SEIBEI. Kneeling on one knee; naked to waist; tattooed on back; dress striped black and brown. Signed, *Gototei Kunisada gwa.* Publisher, *Marubun.*

14¼ × 9⅝ in. (360 × 244).
Collection: Bacon.

9. MEMORIAL PORTRAIT OF TOYOKUNI I., 1825. Full-length, standing, in grey dress; yellow background, with inscription, *Jissai Reigō Shinshi* (posthumous name, meaning 'man of the brilliant brush of real colour'); *Secular name, Ichiyōsai Utagawa Toyokuni. He returned whence he came on the 7th day of January in the year of the Bird, the 8th of Bunsei* (1825), *aged* 57. *Kōunji Temple, Mita, Hijirizaka.* Signed, *Gototei Kunisada utsusu.* Seal, *Goto Shiujin.* Farewell verse, *jisei,* composed the last day before death: *Life was a charcoal sketch, and now it is rubbed out as a shadow disappears from a blind.* Signed, *Toyokuni.* Publisher, *Yamaguchi Tōbei.*

14⅛ × 9¾ in. (358 × 247).
Collection: Morrison.

10. NAKAMURA SHIKWAN AS GOTOBEI, A DRUNKARD. Kneeling on one knee, with a bucket before him; arms folded. White-spotted dress with tawny sleeves. Two fans above, with names upon them. Signed, *Gototei Kunisada gwa.* Publisher, *Yamamatsu.*

14⅞ × 10⅜ in. (378 × 265).
Collection: Hart.

11. A WOMAN WIPING HER NECK; ONE OF THIRTY-TWO PHYSIOGNOMIES OF THE PRESENT DAY. Half-length;

red outer dress, spotted with white. Title of series above, *Tōsei Sanjū-ni sō*. Sub-title, *Clever features*, on a mirror. Signed, *Gototei Kunisada gwa*. Numbered 10. Publisher, *Marujin*.

14½ × 9½ in. (367 × 242).
Collection: Morrison.

12. ACTOR AS A RAT; SURIMONO. Actor as the rat in the play called Sendai Hagi. An actor in the part of Nikki Danjo, dressed as a rat, with a scroll in its mouth. See note on Kiyonaga, No. 34 (p. 120) for an outline of the play. Black background, on which are verses on the subject of rat-coloured note-paper given as a new year's present in the year of the Rat. Signed, *Gototei Kunisada gwa*.

8¼ × 7¼ in. (210 × 183).
The year of the Rat is probably 1828.
Collection: Morrison.

13. THOUGHTS REFLECTED IN THE MIRROR. A young girl, in dress with purple stripe, sitting on the ground and thinking of the day when she will go about with a maid, like the woman in the mirror above. Title, *Omoigoto Kagami Utsushi-yé*. Signed, *Gototei Kunisada gwa*. Publisher, *Yamamatsu*.

15 × 10 in. (380 × 254).
Collection: Hart.

14. A BEAUTY OF THE DAY. Evening scene in the large Green Houses. One of the Fashionable Scenes of Adzuma. A girl in light-red dress on her knees behind a yellow screen, bringing the fire for the tobacco-box. Title of set on screen, *Adzuma fūriu no uchi*, and small picture of two horses. Round picture of Yoshiwara street above, r. Signed, *Gototei Kunisada gwa*. Publisher, *Hayashi*.

15⅛ × 10⅛ in. (385 × 257).
Collection: Morrison.

15. A WOMAN PLAYING WITH HER CHILD; ONE OF 'EIGHT VIEWS OF YEDO.' A woman leaning back against the stove and holding her child above her head. She is dressed in blue and yellow, and the child in red. View of *Kinriuzan Temple* above, l., with title below it, *Yedo Hakkei no uchi*. Signed, *Gototei Kunisada gwa*. Publisher, *Yeijudō*.

15⅛ × 10 in. (384 × 256).
Collection: Morrison.

16. A WOMAN DRESSING HER HAIR. A woman in pink dress bending down and knotting her hair, with hairpin between her teeth. Purple dresses hanging up r. Above, picture of *Yebiya* and *Ogiya* houses in *Oji*. Title, *Tōji Kōmei Kwaiseki zukushi*, Pictures of popular tea-houses. Signed, *Gototei Kunisada gwa*. Publisher, *Yamaguchi Tōbei*.

15⅛ × 10⅛ in. (383 × 257).
Collection: Morrison.

17. A GIRL READING A LETTER. A girl in pink and green dress, sitting with a letter on her lap. She reads it while putting a hair-pin in her hair. Above is a picture of the game called The Sixteen Musashi, a board with counters on it. Title, *Ukiyo Jūroku Musashi*. Signed, *Gototei Kunisada gwa*. Publisher, *Yamakichi*.

14⅜ × 9¾ in. (365 × 248).
The game is played with one large piece, the General, and sixteen small pieces, the soldiers, who try to surround him.
Collection: Morrison.

18. MATSUMOTO KOSHIRO AS KUREN. In black over mauve, with orange sash. Standing with drawn sword by a bamboo hedge looking at a flame that springs from the ground. Names above. Signed, *Gototei Kunisada gwa*. Publisher, *Yamamatsu*.

14⅛ × 9⅝ in. (360 × 244).
Collection: Bacon.

19. MATSUMOTO KOSHIRO AS SADAKURO. Grasping two-handed sword; in black coat, with bare legs wide apart; gray background. Names above. Signed, *Kunisada gwa*. Publisher, *Suzui*.

14¼ × 9½ in. (362 × 243).
Collection: Bacon.

20. BOATMAN STEERING; PART OF A FIVE-SHEET PRINT. A boatman in purplish cloak, blown by the wind, standing at the tiller of a boat passing the piers of a bridge. Above, *Summer scene*. Signed, *Gototei Kunisada gwa*. Publisher, *Yamada*.

14¼ × 9⅝ in. (362 × 244).
Collection: Bacon.

21. A WOMAN PARING A PEACH. A woman dressed in blue, seated paring a peach with a knife while her child climbs on her shoulder and looks on. Tray of peaches l. Above, a small round view of Tōi no

Tamagawa, with women beating cotton. One of a set of Six Pretty Faces, *Fūriu Mu Tama-gawo*, a variant on *Mu Tamagawa*. After the title is *Nochi no Jū Isshū* (the name of an anthology), *Sagami* (name of poetess), and the poem given under Hiroshige, No. 382.

14⅞ × 10⅛ in. (378 × 258).
Collection: Morrison.

22. THE KING OF THE TENGU. A kakemono with purple mount hanging to a pine-tree, representing the king of the Tengu, grasping a thunderbolt. At the l. *Spirit of Tarobō* (Tengu), and a flame, indicating magic. Signed, *Kunisada gwa, by request.* Publisher, *Yeijudō.*

14 × 9¾ in. (355 × 250).
Apparently the portrait of an actor.
The Tengu are mythical creatures, half human, half bird.
Collection: Morrison.

23. ASAZUMA IN HER BOAT. A lady in Court dress with flowing hair in a boat putting out from under a willow. She holds a fan in one hand and a little drum, *tsuzumi*, in the other. River, lake, and hills. Signed, *Kōchōrō Kunisada gwa.* Title on label, *Asazuma bune.* Publisher, *Yamaguchi Tōbei.*

9⅜ × 14⅜ in. (240 × 367).
Asazuma was mistress of Tokugawa Iyetsuna, Shōgun from 1649 to 1680, who preferred boating-parties in her company to the labours of government. Hanabusa Itchō was exiled for introducing her into a painting.
Kunisada adopted the name Kōchōrō after studying with Hanabusa Ikkei (1833), and the landscape in this print is modelled, like the style of Itchō, on Kanō, not Ukiyoyé, tradition.
Collection: Morrison.

24. THE WRESTLER UNJO-GA-TAKE KIRIYEMON. Standing in the ring. Deep blue background. Name on label. Signed, *Kōchōrō Kunisada gwa.* Publisher, *Tsutaya.*

14¼ × 10 in. (364 × 255).
Collection: Morrison.

25. TWO WRESTLERS. Standing side by side in the ring. Blue background. Names, *Washi-ga-Hama* and *Kuro-Yanagi.* Signed, *Kōchōrō Kunisada gwa.* Publisher, *Yamakiu.*

14¼ × 10⅜ in. (364 × 264).
Collection: Morrison.

26. BENKEI CARRYING OFF THE GREAT BELL OF MII TEMPLE. The ruddy giant in Yamabushi dress carrying the green bronze bell on his back, slung to his iron club. Above, *Musashibō Benkei.* Blue background. Signed, *Gototei Kunisada gwa.* Publisher, *Daikokuya, Fukiyachō.*

15¼ × 10⅜ in. (390 × 264).

Benkei, Yoshitsune's lieutenant, is said to have stolen the great bell of Miidera and carried it to the top of Mount Hiei. The priests only recovered it by promising to make him as much bean-soup as he could eat.

Collection: Morrison.

27. HIDESATO AND THE GIANT CENTIPEDE. The warrior standing above the monster, grasping his bow. Blue background. Above, *Tawara Tōda Hidesato.* Signed, *Kunisada gwa, by request.* Publisher, *Daikokuya.*

15 × 10¼ in. (382 × 262).

Fujiwara Hidesato was the son of an Imperial Councillor. He lived in the tenth century. He is best known for his legendary exploit of killing the giant centipede which devastated the region of Lake Biwa.

This print and the last probably owe something to emulation of the artist's fellow-pupil Kuniyoshi, whose first success was the series of Suikoden Heroes, published in 1827 and following years.

Collection: Morrison.

28. THE MASK OF OKAME. The smiling mask of Okame, attached by scarlet cord to a fan-shaped lacquer board, called *jigami*; the board being hung across a narrow panel of wood. Yellow ground. Verse: *The fan-shaped jigami will bring us luck in days to come; it has brought a wind from heaven into the house.* Signed, *Motomé ni ōzu Kōchōrō Kunisada gwa.* Publisher, *Ise-san.*

14 × 9¾ in. (355 × 248).

The mask of Okame or Uzume, the Goddess of Mirth, is used as a lucky charm. The shape of the fan is supposed to symbolize the growth and expansion of fortune.

Collection: Satow.

29. AUTUMN MOON ON MATSUCHIYAMA. A woman in a gray and white bath-wrapper standing on white cloud, beyond which is a blue moonlit view of river, bridge and cliff. Signed, *Kōchōrō Kunisada gwa.* Publisher, *Hayashi.*

15 × 10 in. (382 × 255).

Collections: Anderson, Bacon.

30. NAKAMURA UTAYEMON AS GREEN DEMON. A green demon perched on a scaffold with hands clasped imploring mercy from Shōki (unseen). A banner is attached to the scaffold: in the distance other banners rise above the roofs. These are the banners of the Boys' Festival, on which Shōki, the demon-queller, is a favourite subject. Signed, *Kōchōrō Kunisada gwa.* Publisher, *Tsutaya.*

14¼ × 10 in. (364 × 256).
Collection: Bacon.

31. A GIRL LIGHTING A LAMP. A girl, coming from behind a screen, bends to light a lamp. The light, striking up, shows vivid crimson and blue on her dress at the shoulders, while the lower part of her figure remains in shadow. Signed, *Kōchōrō Kunisada gwa.* Title, *Tsuki no Kagé Shinobu ōyo,* Secret meeting by moonlight. Publisher, *Yamakiu.*

15 × 10¼ in. (382 × 262).
Collection: Tuke.

32. THE FORTUNE-TELLER; SURIMONO. A fortune-teller, *Humi-uri,* in winter clothes, with a *tanzaku* in his hand. Verses l. and the word *Yushima* (name of a place) printed in crimson. Signed, *Kunisada gwa, by request.*

6⅞ × 7¾ in. (176 × 196).
Collection: Morrison.

33. DANJURO AS INO HAYATA; SURIMONO. An armed warrior rushing, torch in hand. On a dull blue ground, with dragon pattern on a red border. Verse, *Even before the memory of Fuji seen in a vision in the first dream of the year, spring in Great Yedo hardly pales.* Signed, *Kunisada gwa.*

8¼ × 7 in. (210 × 180).
Collection: Morrison.

34. GIRL ABOUT TO FOLD KIMONO; NO. 2 OF A SET OF 'INTERPRETATIONS OF THE HUNDRED ODES.' Girl holding a grayish kimono with floral pattern. Above is a scroll, with title of series *Hiakunin Isshiu Yeshō,* and the number 2, and a commentary on the poem. At the l. two cards for playing the Hiakunin Isshiu game, containing the two parts of Ode 2, by the Empress Jitō, about the raiment of the Gods, given under Hokusai, No. 188. Signed, *Kunisada aratame*

Nidai Toyokuni gwa (2nd Toyokuni, changed from Kunisada). Publisher, *Sanoki.*

14⅝ × 10 in. (373 × 255).
Collection: Morrison.

35. GIRL DRESSING HER HAIR; NO. 78 OF THE SAME SERIES. A girl before a mirror tying up her back hair with a *motoyui* (stiff cord). Dress of shades of blue, with purple and grey. Above, scroll with title and commentary on the poem. At the l. two cards with the two parts of the poem by the lady-in-waiting Horikawa, No. 78 of the Hiakunin Isshiu. *Will my Love love always? Alas, I cannot see his heart. I bind my hair in the morning, but my dark thoughts are astray and dishevelled.* Signed, *Kunisada aratame Nidai Toyokuni gwa.* Publisher, *Sanoki.*

14¾ × 10 in. (377 × 256).
Collection: Morrison.

36. KESA PREPARING FOR HER DEATH. Kesa, dressed in red and grey, stands by a tub of water and combs out her hair, which she has washed. Title on red and blue labels, *Kesa Gozen, wife of Watanabe Wataru,* and *Kesa combing her hair.* Signed, *Ichiyōsai Toyokuni gwa.* Publisher, *Senichi.*

14⅜ × 9⅞ in. (366 × 250).

Endo Morito, a captain of Kiōto, fell in love with Kesa, the wife of Wataru. The year was 1143. Kesa resisted his importunities, but his passion only burned the more fiercely. He threatened, if she would not accept his love, to kill both her and her husband. At last Kesa feigned to yield, and said she would become Morito's wife if he would kill her husband first. She arranged with her lover that he should be let into her house at night. Her husband would have his hair newly washed and untied, so that Morito could not mistake the one he was to kill. But Wataru really was absent from home. Then Kesa washed her hair and unbound it, and put on a man's dress and lay down in her room. At midnight Morito came and found one lying with unbound hair, and struck off the head with his sword. He lifted the head by the hair and carried it into the moonlight; and it was the head of Kesa, whom he loved. Morito was stricken with remorse, and shaved his head and did penance all the rest of his life.

Collection: Morrison.

37. KINTOKI RIDING ON A BEAR. Kintoki, in red and yellow dress, riding on the back of a black bear, holding a bridle made of a sash. On yellow label *Isshi Kwaidō-maru* (another name of Kintoki). Signed, *Ichiyōsai Toyokuni gwa.* Publisher, *Yamaguchi Tōbei.*

14⅛ × 10 in. (360 × 255).
Collection: Hart.

38. ACTOR AS MOCHIZUKI SAYEMON. Retainer in voluminous Court dress of olive gray carrying a letter on a stand. Tree-peony l. Signed, *By request of the publisher, Toyokuni gwa.* Publisher, *Minato.*

14⅛ × 9⅞ in. (360 × 242).
Collection: Morrison.

[39–40]. Prints from a set of 'Genji Gojiu.' Half-size prints, with background similar to that of the full-size prints of the 'Genji' series next to be described.

39. KOCHO; GIRL DANCING THE BUTTERFLY DANCE. Inset: butterflies by a stream. Title, *Kochō.* Verse, *The little butterflies in the garden are adorable; how stupid the insects that long for the coming of autumn!* Signed, *Toyokuni gwa.* Publisher, *Hamadaya.* Dated, *Rat* 8 (1852).

10 × 7 in. (253 × 180).
Collection: Morrison.

40. YOMOGI-U: A GIRL READING A LETTER. Standing and lifting a long veil from her face, with a letter in her hand. Inset: Yomogi plants in a field. Verse, *Though the path be all covered with wild weeds, I will find out a way to the truth of thy heart.* Dated, *Rat* 8.

10 × 7 in. (253 × 180).
Collection: Morrison.

[41–54]. Prints from a set entitled *Genji Gojiu Yojō.* Others, which form complete diptychs, are described below; these single prints also seem to belong to diptychs. This series, late in date, is among the most carefully designed and printed of Kunisada's works. The colouring is peculiar, with frequent oppositions of brick-red, pale blue, and olive gray. The background is blind-printed in an elaborate pattern, and powdered with little squares of yellow and purple. The general title is on an upright red label, the sub-title of each on a small square adjoining. Each print is signed on a red label *Toyokuni gwa.* On most the engraver's name, *Yokokawa Hōri Take,* is also given. The set was published by Hayashi, Uwoyei, Ebisuya, and Wakayo.

14¼ × 9⅜ in. (362 × 238).
All from the Morrison Collection.

41. GENJI PLAYING THE FLUTE. He is kneeling on one knee, with eyes turned l. Screen r. Sub-title, *Hahakigi* (name of a chapter in the romance). Seal-date, *Snake* 11 (1857). Publisher, *Hayashi.*

42. A LADY READING A LETTER. She leans her elbow on a 'go' board and looks l. Tones of brownish pink, light blue and crimson. Sub-title, *Chapter IV.* Seal-date, *Snake* 12. Publisher, *Uwoyei.*

43. YOUNG LORD MEDITATING. Seated with his back to a screen, on which is a painting of mandarin ducks. Iris design on grayish dress. Sub-title, *Chapter XXXI.* Seal-date, *Snake* 12. Publisher, *Uwoyei.*

44. MURASAKI SHIKIBU. She sits at a desk in blue and green dress, composing her romance. Sub-title, *Room of Genji in Ishiyama Temple.* Signed, *Ichiyōsai Utagawa Toyokuni fudé.* Seal, *Chō-yen Issō.* Dated, *Horse* 2 (1858). Publisher, *Uwoyei.*

Though not the earliest in date of publication, this should be the first of the series. For Murasaki Shikabu, see note on Tanaka Masunobu, No. 1 (p. 25).

45. GENJI AND 'KOTO.' Dressed in a striped gray *dotera* or wadded coat, he stands in front of a *koto* which lies upon the ground. Sub-title, *Chapter XXIII.* Seal-date, *Horse* 2. Publisher, *Hayashi.*

46. GENJI WITH A FAN. He stands, in gray-blue dress, holding an open fan, on which is a picture of moon and waves. A bowl of water and tooth-brush case are in a wooden washing-basin on the floor. Sub-title, *Chapter XV.* Seal-date, *Horse* 2. Publisher, *Hayashi.*

47. A FISHERWOMAN. A woman with a tray of fish on her head. Dark blue, red and brown dress. Basket of shell-fish l. Seal-date, *Horse* 2. Publisher, *Uwoyei.*

48. GENJI HOLDING A PLUM-BRANCH. In elaborate dress—slate-blue, warm yellow and brick-red—with plum-branch in one hand. Sub-title, *Uki-fune* (floating boat). Seal-date, *Horse* 2. Publisher, *Ebisuya.*

49. GENJI FANNING HIMSELF. He is seated fanning himself with a fan on which is a picture of Fuji. Dull green dress, with pattern of pinks. Sub-title, *Chapter* 10. Seal-date, *Horse* 6. Publisher, *Uwoyei.*

50. GENJI BY A WELL. He sits beside a well, holding a fan with convolvulus design upon it. Dress of large pale blue and white

checks. Sub-title, *Tokonatsu* (the Pink). Seal-date, *Horse* 9. Publisher, *Wakayo*.

51. GENJI READING A LETTER. Seated with a letter on his knee, and looking over his shoulder l. Dress of dull green and purplish-gray. Curtain l. Sub-title, *Chapter* 34. Seal-date, *Horse* 9. Publisher, *Wakayo*.

52. GENJI WITH FLUTE. Seated, in lavender-coloured dress, holding a flute in one hand. Lamp l. Sub-title, *Chapter* 11. Seal-date, *Horse* 9. Publisher, *Wakayo*.

53. TAMAKATSURA. A young lord holding up a stand on which are two rabbits pounding rice in a mortar. Sub-title, *Tamakatsura*. Publisher, *Ebisuya*. Dated, *Sheep* 1 (1859).

54. HANA-CHIRU-SATO. Genji, in a coat of deep blue, dancing, with a branch of cherry in his hand. Sub-title, *Hana-chiru-sato. Flower-sprinkled-village*. Publisher, *Uwoyei*. Dated, *Sheep* 11.

[55–56.] Prints from a set entitled *Kwannon Reikenki*, Miracles of Kwannon. The set, bound as a book, is in the library of the Museum. Each print represents a miracle, with a view of a temple above by Hiroshige. On the margin of some of the prints are seal-dates of the year of the Horse (1858) and the year of the Sheep (1859).

55. APPARITION TO THE PRIEST IKOSHONIN; AND VIEW OF KIMII TEMPLE. A woman, with a conch-shell, *horagai*, in one hand and a blossoming branch in the other, appearing out of a cloud to an old priest reading a scroll. Signed, *Toyokuni gwa*. Engraver, *Yokokawa Hōri Take*. Above, view of the temple by Hiroshige.

$13\frac{3}{4} \times 9\frac{1}{4}$ in. (350 × 236).

The inscription relates how the apparition of a beautiful woman came to the Chinese priest Ikō-Shōnin, and on being questioned melted into the waterfall of Jō-jō-sui. Three years after, she appeared again to him, and offering him a conch-shell, a wand, an incense-burner, and other things, told him that she was a dragon-maiden, and that she believed in his teaching. Then she vanished once more. The shell, etc., are still treasured by the temple.

Collection: Hart.

56. THE PRIEST SHOHO SOJO. The priest, dressed as a traveller, and armed, blows a trumpet made of a conch-shell by the side of a stream. His servant squats before him holding a huge axe. On a notice-board is, *Daigo misui, Sweet water of Daigo.* Signed, *Toyokuni gwa.* The view of the temple above has been cut off. Dated on margin, *Sheep* 2 (1859).

10 × 9¾ in. (253 × 248).

The inscription tells of the great work done by Shōhō in making roads and building bridges. The road from Kumano to Omine had fallen into disuse, being infested by snakes. The priest killed the snakes with axes, but his blood became poisoned. In answer to his prayers, he was told in a dream to bathe in the springs on Kasaton mountains. He bathed, and was healed, and built a temple on the spot.

Collection: Morrison.

57. MEMORIAL PORTRAIT OF HIROSHIGE. He is seated, in blue-green robes, over which is a coat of diaphanous black gauze. His head is shaven, and he holds a rosary in his hand. Signed, *Omoikiya Rakurui Nagara Toyokuni gwa* (drawn against expectation, with tears). Seal, *Chō-yen Issō*, 'smoke that floats before the studio window.' Above, *Ryusai Hiroshige, pupil the second in descent from Toyoharu, the founder of the Utagawa school, and the most eminent pupil of Toyohiro. At present there are besides him Toyokuni* (i.e., Kunisada) and *Kuniyoshi, and these three masters are head and shoulders over the rest. He had always a passion for landscape. In the third year of Ansei, the year of the Dragon, he began to make his designs of the Hundred Views of Yedo. These are so vivid, that they give the impression of actual sight. He was accustomed to draw illustrations for* Kiōka (light verse) Yedo Meisho dzu-yé, *which was published monthly. Everybody who saw his pictures admired them greatly. But alas! on the 6th of Chrysanthemum* (9*th*) *month, having made a will disposing of all his affairs and written a farewell verse, he started on the mountain road of death and retired into the forest of the cranes. It is a great loss. This was his farewell verse:* I have let fall my brush in the East, and depart to enjoy the wondrous scenes of the West. *Written by Temmei Rōjin, who as he took up his brush lifted up his sleeves, which were wet with tears.* Engraver, *Yokokawa Hōri Také.* Publisher, *Uwoyei, Shitaya.* Seal-date, *Horse* 9 (1858).

14¼ × 9⅝ in. (360 × 245).

Reproduced as frontispiece to the Happer Sale Catalogue, Part II.

It is the Japanese custom before death to write a verse of farewell, called *jisei.* In Hiroshige's lines the East means the Eastern Capital, Yedo, while the West refers to the Buddhist Western Paradise of Amida.

Purchased, 1912.

58. KOROKU. A woman in a check dress, pulling a hairpin from her hair; rainbow on dark blue-gray background; post of a bridge r. Title, *Bijin Kiōku Shū*, Collection of verses on Beauties. Verse, *O Rainbow, glory of the evening, the rain is still dropping from the eaves.* Signed, *Toyokuni fudé, by request, at the age of* 78. Engraver, *Matsushima Hōri Masa.* Publisher, *Hiranoya.* Seal-date, *Boar.*

14¼ × 9¼ in. (360 × 236).
Koroku was a woman *otokodaté.* See note on Kiyomitsu, No. 4 (p. 14).
Collection: Morrison.

SHORT KAKEMONOYE.

59. A BEAUTY IN A NEW DRESS. A girl in a dress of slate-colour and blue, on the lower part of which is a pattern of birds flying across the moon. Title on red label, *Atsuraye some Bijo no shingata,* 'New pattern for beauties, dyed to order.' Signed, *Kōchōrō Kunisada gwa.* Publisher, *Moriya Jihei, Nichōme, Bakurochō.*

Imp.; 19½ × 8⅜ in. (496 × 224).
Collection: Morrison.

LARGE SURIMONO.

60. PORTRAITS OF THE SUCCESSIVE ACTORS CALLED DANZO. Portraits of the six actors, in various parts; each portrait in a frame. The print was published on the occasion when the actor Kuzō was adopted into the Mikawaya line and took the hereditary name of Danzō. The inscription gives a short account of Kuzō by his teacher Hakuyen, and is followed by verses composed by the actor's professional associates. Dated, *Kayei* 5 (1855). Signed, *Tōto Ichiyōsai Toyokuni gwa.*

Imp.; 15⅜ × 21 in. (390 × 533).
Collection: Hart.

[61–69] DIPTYCHS.

61. LADIES FENCING WITH CHERRY-BOUGHS. A princess with four attendants looking on at a sham fight between five ladies armed with artificial cherry-boughs. Pink blossom above. Signed, *Kunisada gwa.* Publisher, *Yamakichi.*

Each sheet, 6¾ × 15⅛ in. (170 × 383).
Of unusual narrow oblong shape; probably a composition of three or more sheets, when complete.
Collection: Morrison.

62. SCENE FROM A GIDAIYU PLAY. Ichikawa Yebizō as Saitō Dōsan, leaning on a musket and frowning at Princess Yayegaki (acted by Iwai Shijaku), who is lifting the helmet of Takeda Shingen. They stand on white cloud, beyond which is blue sky with small leaping flames. Signed, *Gototei Kunisada gwa.* Publisher, *Yamaguchi Tōbei.*

Each sheet, 14¼ × 10¼ in. (360 × 260).

When Takeda Shingen was killed, his enemies ordered that his son Katsuyori should be killed also lest he might avenge his father's death. Yayegaki, who was in love with Katsuyori, detected the plot.

Collection: Franks.

63. SHAKKYO DANCERS. Nakamura Utayemon r. and Ichimura Utayemon l. performing the Shakkyō, a kind of Shishi dance, with peony hats over whirling manes of hair, and with peony boughs in their hands, on a stage of snowy rocks. Signed, *Gototei Kunisada gwa.* Publisher, *Tsutaya.*

Each sheet, 14¼ × 10 in. (362 × 255).

Collection: Bacon.

64. MOONLIGHT; ONE OF A SET OF SNOW, MOON AND FLOWERS. On a verandah overlooking moonlit sea, Genji sits with four ladies, on whose fans he is writing poems about the moon. A boy rubs ink on a slab. Signed, *Toyokuni gwa.* Title, *Adzuma Genji Setsu-gek-kwa.* Engraver, *Yokokawa Hōri Take.*

Each sheet, 13⅜ × 9¼ in. (340 × 235).

Collection: Morrison.

65. SCENE FROM A PLAY; TOKIWA AND HER CHILDREN DISCOVERED BY MUNEKIYO. Munekiyo lifting a lantern discovers Tokiwa crouching in the snow outside a house with her two boys Imawaka and Otowaka clinging under her mantle and the baby Ushiwaka at her bosom. Signed, *Toyokuni gwa.* Seal-date, *Dragon* 11 (1856). Publisher, *Fujikei.*

Each sheet, 14⅛ × 10 in. (360 × 255).

Munekiyo was a captain of the Taira clan who found Yoritomo, then a lad of thirteen, a fugitive disguised as a girl, and carried him to Kioto. The day of the boy's execution was appointed; but meanwhile Munekiyo, touched by his beauty and courage, persuaded Kiyomori's step-mother to intercede with the Taira chief; and at last he yielded and spared Yoritomo's life, but sent him into exile. (Longford, 'The Story of Old Japan,' 1910). In the play here illustrated this story seems to have been confused with that of the flight of Tokiwa, with which Munekiyo is not associated. The story of Tokiwa is given under Kuniyoshi, No. 106.

Collection: Franks.

[66–68] Prints from the series 'Genji Goshiu Yojo,' fourteen single sheets from which have been already described, Nos. 41–54.

Each sheet, 14⅛ × 9¼ in. (360 × 237).
Collection: Morrison.

66. CHAPTER V; YUGAWO. Yugawo, the 'evening glory,' is a flower that opens at sunset. Genji taking leave of a lady, who is renewing the paper on the pillows. Flowers in bamboo vase l. Olive, red, and pale blue tints. Seal-date, *Horse* 2 (1858). Engraver, *Yokokawa Hōri Také.* Publisher, *Uwoyei.*

67. CHAPTER XXVI; KAGARIBI, 'THE TORCHES.' Genji offering a poem written on a fan to a lady who holds up a bunch of convolvulus. Signed, *Toyokuni gwa.* Seal-date, *Horse* 7. Publisher, *Wakayo.*

68. CHAPTER XXIV; KOCHO, 'BUTTERFLY.' Genji, in a bluish dress, taking a letter sent with a maple-bough in a litter. A girl in black and blue dress watches him l. Signed, *Toyokuni gwa.* Engraver, *Sennosuké.* Publisher, *Ebisuya.* Dated, *Sheep* 1 (1859).

69. SCENE FROM A PLAY. Yayegaki Monzō and Kageyama Hannojō fighting for a scroll on the knees of a colossal stone statue of Jizō, which has been raised through the floor of the stage with the actors upon it. Behind, l., stands Oniazami Seikichi. At the r., *Picture of seriagé*, i.e., machine drawn up through the floor. Signed, *Toyokuni gwa.* Publisher, *Tsutaya.* Dated, *Sheep* 1 (1859).

Each sheet, 14 × 10 in. (357 × 255).
Collection: Franks.

[70–90] TRIPTYCHS.

70. SCENE FROM A KIYOMOTO PLAY. In the centre stands Bandō Hikosaburō as Yoritomo (the first of the Shōguns), holding a fan. At the r. crouches Danjūrō as Kibahei, with Seki Sanjūrō standing behind him in the part of a puppet showman, Tekku Roku. At the l. a woman, Tatsu-himé, played by Iwai Shijaku, stands over Nakayama Tomisaburō, who clutches a saké-bucket. Behind is the seated row of musicians in

black and yellow, with their desks before them. Signed, *Gototei Kunisada gwa.* Publisher, *Iwatoya.*

Each sheet, 14¼ × 9⅜ in. (362 × 240).
Kiyomoto is one of the kinds of *jōruri.*
Collection: Morrison.

71. SCENE FROM A PLAY; THE GEISHA OBEN CAUGHT IN A NET. Night scene on a river. Seki Sanjūrō, as the boatman Hayenoki no Iwa hoisting into the boat his net, in which is the geisha (played by Ichikawa Monnosuké), who had tried to drown herself. In a second boat, r., is the fisherman Kame (Onoyé Kikugorō). Signed, *Gototei Kunisada gwa.* Publisher, *Iseiri.*

Each sheet, 14⅝ × 10 in. (372 × 255).
Collection: Tuke.

72. SCENE FROM A PLAY. Bandō Mitsugorō as Fukakusa no Shōshō, the lover of the poetess Komachi; Seki Sanjūrō as Hidekado; Segawa Kikunojō, l., as Komachi. A two-wheeled carriage behind the figures. Signed, *Gototei Kunisada gwa.* Publisher, *Iseiri.*

Each sheet, 14⅝ × 9¾ in. (372 × 248).
See note on Chōki, No. 3 (p. 174).
Collection: Tuke.

73. GIRLS DANCING THE 'BON' DANCE OF THE FESTIVAL OF LANTERNS. Six girls, wearing dresses of broad stripes of yellow, red, blue, green, and purple (faded to olive), are dancing in groups of two. Above are the tasselled lanterns called *kiriko-toro.* Title, *Go Sekku no uchi; humizuki,* The Five Festivals; Seventh Month. Signed, *Kōchōrō Kunisada gwa.* Publisher, *Sanoki.*

Each sheet, 14¼ × 10 in. (363 × 255).
Collection: Bacon.

74. THE THREE FAMOUS HEROES OF THE HAN DYNASTY. Gentoku, on a brown horse, journeying through the snow, attended by the dark-faced Chōhi, r., and the red-faced Kwan-u, l., on foot. All wear straw cloaks and big hats. Background of snowy hills and lake. Signed, *Gototei Kunisada gwa.* Publisher, *Tsuruki* (Tsuruya Kihei).

Each sheet, 14 × 9½ in. (355 × 240).
Cf. Shunshō, No. 74 (p. 91), Utamaro, No. 12 (p. 183), and Gakutei, No. 15 (p. 372). Gentoku is here shown on his winter journey to the great tactician Kōmei, who lived as

a hermit in the mountains. He found Kōmei absorbed in reading, and waited six hours before disturbing him. Only on this, his third visit, was he able to persuade Kōmei to lead his armies.

Collection: Bacon.

75. A WRESTLING MATCH. Kiō-no-sato Sōgorō and Kagami-iwa Hamanosuké wrestling. At the r. Urakazé, retired wrestler and referee, sits on a mat. At the l. stands the umpire Shikimori Oni-ichirō, on whose *gumbai* (fan) is written, *The weak will not necessarily be beaten.* Blue background. Signed, *Kōchōrō Kunisada gwa.* Publisher, *Yamaya.*

Each sheet, 14¾ × 10 in. (374 × 255).
Collection: Morrison.

76. 'CHILDREN'S CHIUSHINGURA'; THE ELEVEN SCENES OF THE PLAY ON ONE SHEET. The eleven scenes often described in this catalogue (see Hokusai, Nos. 27–37 and 55–65) are arranged in one composition. Title above, *Kodomo Kiōgen Chiushingura.* Signed, *Kōchōrō Kunisada gwa; by request.* Publisher, *Kinkōdō* (i.e., Yamaguchi Tōbei).

Each sheet, 14¼ × 10 in. (364 × 255).
Collection: Franks.

77. THE BURNING OF THE INCENSE; THE LAST SCENE OF THE CHIUSHINGURA. Morning after snow in the precincts of Sengakuji Temple. Red sun over the sea l. The Ronins flock up the hill from the outer gate by the shore, curiously regarded by monks and bystanders, to the inner gate and to the tomb of their Lord Yenya beyond, where the head of Moronawao is placed as an offering. Title, *Chiushingura Shōkō no dzu.* Signed, *Kōchōrō Kunisada gwa; by request.* Publisher, *Kawaguchi Uhei.*

Each sheet, 14¼ × 10 in. (362 × 255).
Collection: Franks.

78. MUSHROOM GATHERING IN MID-AUTUMN. On a green slope, with the leaves of a maple-tree tawny against the blue sky, three girls follow a small boy who, at the r., is pulling mushrooms from the ground. The girl at the l. holds a pipe. Title, *Chūshū Takegari no kiō.* Signed, *Kunisada aratame nidai Toyokuni gwa.* Publisher, *Kawachō.* On the centre sheet the artist signs *Niyōsai Toyokuni*, a very rare signature.

Each sheet, 14½ × 9¾ in. (368 × 250).
Collection: Bacon.

79. GIRLS CATCHING FIREFLIES IN A GARDEN AT EVENING. An iris garden, with bridge over water. Three girls catching fireflies. One has a baby on her back; the other two have fans in their hands. Signed, *Kunisada aratame nidai Toyokuni gwa.* Title, *Yūsuzumi Sawabe no Hōtaru*, Fireflies near the water in the cool of the evening. Publisher, *Kawachō.*

Each sheet, 14⅜ × 9¾ in. (365 × 250).
The third sheet (at the l.) is of a later edition, and much inferior printing.
Collection: Bacon.

80. GIRLS CATCHING FIREFLIES UNDER A WILLOW. Fireflies under a willow by a little stream. Three girls; one sits on a red bench l., another (in the centre) holds a firefly box in her hand. Title, *Hōtaru gari.* Signed, *Kunisada aratame nidai Toyokuni gwa.* Publisher, *Kawaguchi.*

Each sheet, 14⅜ × 9¾ in. (365 × 250).
See Lafcadio Hearn's 'Kotto,' 1902, p. 135.
Collection: Bacon.

81. HIDARI JINGORO AND THE STATUE BROUGHT TO LIFE. The sculptor kneels on one knee, l., offering a cup of saké to the woman whom he has carved out of wood, and who has become possessed of life. She stands within a wooden cabinet. Hidari's wife looks on, r., transported with jealous fear. Title, *Sono mukashi Hidari Jingorō ga meiyo no furukoto.* Signed, *Hammoto no motone mi ōzu Toyokuni gwa* (by request of the publisher). Publisher, *Yamakiu.*

Each sheet, 14¼ × 10 in. (360 × 255).
This parallel to the story of Pygmalion is told of Hidari Jingorō, a famous sculptor (b. 1594, d. 1634), who made a statue of Oguruma, a beautiful courtesan. 'Hidari' means left-handed.
Collection: Franks.

82. GOING TO WORSHIP IN THE 'LUCKY DIRECTION' IN THE EARLY SPRING TWILIGHT. Spring in a plum-garden at twilight. A samurai; a lady with a young girl; and a lady by herself. Gray background, on which the twisted old plum-trees are silhouetted. Title, *Haru no Akebono Yehōmairi.* Signed, (1) *Ichiyōsai Toyokuni gwa, at the publisher's request;* (2) and (3) *Kōchōrō Toyokuni gwa.* Publisher, *Tsutaya.*

Each sheet, 14⅜ × 9½ in. (265 × 240).
In each year one of the four quarters becomes Yehō, the lucky direction, and

temples in that quarter are specially frequented at the New Year. Very similar triptychs of this subject were designed by Yeisen and Kuniyoshi.
Collection: Bacon.

83. BLOSSOM: ONE OF A SET OF BLOSSOM, BIRD, WIND AND MOON. A room with wide window looking r. on a dark garden, where cherry-blossom shines above the lanterns of girls. In the room are two girls, one of whom turns round as her lover, dressed as Prince Genji, comes from behind a screen l. Title, *Kwachō Fūgetsu no uchi.* Signed, (1) *Kōchōrō Toyokuni gwa;* (2) *Toyokuni gwa, by request;* (3) *Kokuteisha Toyokuni gwa.* Publisher, *Yamakiu.*

Each sheet, 14⅜ × 9¾ in. (365 × 250).
Collection: Bacon.

84. MOONLIGHT; ONE OF THE SAME SET AS THE LAST. Room in a pavilion overlooking a moonlit lake. A lady standing by a *koto;* Genji, seated in the centre, holding a flute; a lady pulling up the blind l. By the last is a kind of dulcimer. Signed, (1) and (3) *Ichiyōsai Toyokuni gwa;* (2) *Kōchōrō Toyokuni gwa.* Publisher, *Yamakiu.*

Each sheet, 14⅜ × 9¾ in. (365 × 254).
Collection: Bacon.

85. BOATING IN THE COOL OF THE EVENING UNDER RIOGOKU BRIDGE. Misty moonlight. Girls on two pleasure boats passing the piers of the bridge and met by a boat on which a woman shows a monkey on a stick and a child beats a drum. Title, *Riōgoku Suzumi Funa Asobi.* Signed, *Kōchōrō Toyokuni gwa.* Publisher, *Yamakiu.*

Each sheet, 14⅜ × 9¾ in. (365 × 250).

86. THE SUDDEN STORM. Forks of lightning flashing into a room; a maid hurriedly pulling the shutters; a woman lighting a match from a tinder-box, and another under a mosquito net, stopping her ears. Outside, people are running for shelter. Title, *Niwaka Yudachi.* Signed, *Kōchōrō Toyokuni gwa, Ichiyōsai Toyokuni gwa,* and *Toyokuni gwa.* Publisher, *Hamadaya.*

Each sheet, 13¾ × 9¾ in. (350 × 250).
Collection: Tuke.

87. MAKING COLOUR-PRINTS; ONE OF A SET OF THE 'FOUR CLASSES.' This represents the artisan class. A workshop. A girl cutting an outline block, and another sharpening knives on a hone; a

girl cutting a colour-block with chisel and mallet, another brushing rice-paste over paper, and a third hanging sheets up to dry; a girl resting, with a pipe, and a young girl taking up sheets of moistened paper from a pile. In a recess are colours, brushes, pads, etc. Signed, *Toyokuni gwa.* Title, *Imayo Mitate Shi-nō-kō-shō* (Warrior, Farmer, Artisan, Merchant; the latest fashionable types.) Publisher, *Uwoyei.* Seal-date, *Snake* 8 (1857).

Each sheet, 14⅜ × 9¾ in. (365 × 250).
Cf. Utamaro, Nos. 99 (p. 109) and 109 (p. 215).
Collection: Morrison.

88. HOME-DYED PURPLE OF ASHIKAGA SILK; ONE OF A SET OF TWELVE MONTHS: JANUARY. A man with his wife and child walking on the low green banks of a river where three women are gathering parsley. All are in gay attire, richly coloured. Cranes on further bank. Title, *Ashikaga Kinu Tezomé no murasaki.* Signed, *Toyokuni gwa.* Publisher, *Yamashō.* Seal-date, *Horse* 10 (1858).

Each sheet, 14½ × 10 in. (370 × 255).
The child is being taken to the temple of its patron god.
Collection: Tuke.

89. AWABI DIVERS. Women divers on a rocky shore. One has just plunged into the clear greenish water; two are drying themselves, and a fourth sits looking on. At the r. Mitsu-uji (another name for Genji) talks to a lady who holds his sheathed sword in her hand. Title, *Mitsu-uji isobé asobi,* Mitsu-uji's sea-side pleasures. Signed, *Toyokuni gwa.* Publisher, *Kiōkoma.* Seal-date, *Sheep* 1 (1859).

Each sheet, 14¼ × 9¾ in. (362 × 248).
Collection: Tuke.

90. SCENE FROM A PLAY. Two women, Hanako and Sakuragi, trying to enter a temple. In the centre, between two gates, are two monks in white and black, Shiujaku-bō and Baikō-bō, harassed by the importunity of the gaily dressed women who stand without, one on each side. Overhead hangs a great bell and boughs of blossoming cherry against deep blue sky. On a board is the notice *No women allowed here.* Signed, *Toyokuni gwa.* Engraver, *Hōri-yasu.* Publisher, *Yamadai Kichi.* Seal-date, *Monkey* 3 (1860).

Each sheet, 14¼ × 9¾ in. (362 × 250).
This print appears to illustrate a version of the play called 'Dōdōji,' the story of which is given in the note on Okumura Masanobu, No. 5 (p. 20).
Collection: Franks.

FIVE-SHEET PRINT.

91. UPPER STOREY OF THE GEPPARO TEA-HOUSE IN THE YOSHIWARA. View looking down on the interior of the house, with a broad corridor turning a corner in the foreground. Doors open on the corridor, and glimpses are seen of the various private rooms, and of their occupants, engaged at the toilet, eating, playing music, or entertaining a guest. In the corridor are women, some in costume of parade, some in *déshabille*, and servants, guests, etc. Title, *Seirō Nikai no dzu*, Second Storey of the Green Houses. Russet, pink, and gray tones prevail. Signed, *Gototei Kunisada gwa.* Publisher, *Yeijudō Nishimura-ya Yōhachi.*

Each sheet, 14½ × 9¾ in. (367 × 250).
Purchased, 1909.

KUNISADA AND HOKKEI.

LARGE SURIMONO.

1. PORTRAIT OF ICHIKAWA DANJURO VIII. The head and shoulders of the actor, playing a part, and seen in a round mirror framed in red lacquer. Signed, *Kiodaibun* (sworn brother) *Toyokuni gwa.* Seal, *Kunisada aratame Nisei Toyokuni no in.* By the mirror is a peony, signed *Hokkei*, with seal, *Fusenkio.* Above are numerous verses on the occasion of the actor going to Osaka, where his father was already living.

Imp.; 15⅝ × 21 in. (390 × 533).
Cf. Kiyomine, No. 9 (p. 236).
Collection: Hart.

KUNISADA II. (b. 1823, d. 1880).

Pupil of Kunisada; he was called Kunimasa till 1846, when he married his master's eldest daughter and took Kunisada's name. He was also called Baidō and Baichōrō.

1. THE GEISHA KOMAN OF MINOYA; WITH BACKGROUND BY KIOSAI. Half-length of a girl, holding a towel. Signed, *Kunisada gwa; by request.* Background of moonlit lake; signed, *Shōjō Kiōsai.* Seal, *Tōiku.* Seal-date, *Hare* 5 (1867).

14¾ × 9⅞ in. (374 × 250).
The upper part of a Kakemono-yé, belonging to the same series as the following number.
Collection: Morrison.

KAKEMONO-YÉ.

2. AKASHIYA OFUSA; WITH BACKGROUND BY KIOSAI. Whole-length figure. The face is partly coloured with a pink tint. Aniline purple is used in the dress. Background of Asakusa temple and trees by Kiōsai. Signed, *Kunisada gwa, by request,* and *Shōjō Kiōsai, by request.* Seal-date, *Hare* 5.

28½ × 10 in. (725 × 255).
Collection: Morrison.

TRIPTYCH.

3. SCENE FROM A PLAY. Two wrestlers, Nuregami Chōgorō and Hanaregoma no Chōkichi, talking together excitedly. At the l. Chōkichi's sister Oseki listens behind a screen. Signed, *Kunisada gwa.* Publisher, *Tsutaya.* Seal-date, *Snake* 8 (1857).

Collection: Franks.

UTAGAWA SADAHIDE (worked in mid-nineteenth century).

One of Kunisada's ablest pupils. He signed also Gountei, Gokuransei, Gokurantei, Gokuran, and Gofūtei; worked in Yedo, and illustrated a number of books between 1830 and 1857. Sadahidé studied Dutch paintings with some attention.

1. HANAMURASAKI OF TAMAYA; ONE OF A SET OF YOSHIWARA BEAUTIES. 'Violet Flower,' in costume of parade, with long pink sash, is walking with her two kamuro on either side. White blossom above. Title of series, *Yoshiwara zensei bijin zoroi.* Signed, *Gountei Sadahidé gwa.* Publisher, *Kawaguchi, Sakamotochō.*

14⅝ × 10¼ in. (372 × 261).
Collection: Morrison.

2. SAMISEN AND KOTO. Within a room, seen from the garden without through a round window, two girls play the *samisen* and the *koto.* The paper shutter is half-drawn, and only the shadow of the *koto*-player is seen. The room is flooded with yellow light. Signed, *Giokuran Sadahidé gwa.* Publisher, *Yamakiu.*

13¾ × 9⅛ in. (350 × 232).
Collection: Hart.

3. AN AMERICAN MERCHANT AND HIS DAUGHTER AT YOKOHAMA. An American dressed entirely in black, with a black peaked cap. His daughter stands beside him, holding a big dog on a leash; she wears a red cape and a slate-coloured crinoline. Pale blue ground. Above, *Journey of an American merchant: arrival at Yokohama.* Signed, *Gountei Sadahidé gwa.* Engraver, *Hōri Také.* Seal-date, *Cock* 1 (1861). Publisher, *Daihei* (Daikokuya).

14¾ × 10 in. (374 × 255).
Collection: Morrison.

[4–11] TRIPTYCHS.

4. THE FULFILMENT OF THE VOW OF THE FORTY-SEVEN RONIN. Moonlight on the snowy roofs and courts of Moronawo's palace, where the household are desperately fighting with the invading Rōnin. On a roof Yuranosuké directs his followers. Signed, *Gountei Sadahidé gwa.* Title, *Gishi Hommō wo toguru no dzu.* Publisher, *Kawaguchi.*

Each sheet, 14¼ × 10 in. (362 × 255).
Collection: Franks.

5. THE FISHERMEN'S FESTIVAL; CELEBRATION OF THE GREAT CATCH AT CHOSHIGUCHI. A procession of boats, headed by small craft, with red flags, towing a long line of vessels sailing abreast, enters a land-locked harbour. In the r. distance is the Pacific, with Kinkazan on the horizon. Title, *Choshiguchi Taigio Maniwai no dzu.* Names of places on red labels. Signed, *Giokuransai Sadahidé gwa.* Publisher, *Yamaguchi Tōbei.*

Each sheet, 14⅛ × 9¾ in. (358 × 250).
Collection: Tuke.

6. ISE-ONDO DANCE. An immense hall in the tea-house of Bizenya Kosaburō of Huru-ichi (a town in Isé); it is lighted with lamps and seen in perspective. On a platform round three sides of it are geisha dancing. In the centre are two mats, on each of which are three players on the *samisen.* Along the foreground are spectators. Title, *Ise-ondo Sakura Fusuma.* Signed, *Giokuransai Sadahidé gwa.* Publisher, *Yamaguchi Tōbei.* Above are songs sung by the geisha.

Each sheet, 14¼ × 10 in. (362 × 255).
Collection: Franks.

7. VIEW OF AME-FURI (RAINFALL) SHRINE AND OYAMA TEMPLE, OSUMIGORI, PROVINCE OF SAGAMI. A high hill with shrine at the top. Pilgrims streaming up the hill. Three waterfalls. Fuji r.; coast and Enoshima l. Signed, *Gountei Sadahidé gwa.* Publisher, *Hayashi Shō.* Seal-date, *Horse* 5 (1858).

Each sheet, $14\frac{3}{4} \times 9\frac{3}{4}$ in. (375 × 247).
Collection: Morrison.

8. SUMMER SCENE AT RIOGOKU BRIDGE IN THE EASTERN CAPITAL. View over the curving Sumida, with the great arch of the bridge in the middle crowded with masses of people. Fireworks on a raft above the bridge, and crowds of boats on the river. Names of shops, temples, etc., on red labels. Title, *Tōto Riōgoku-bashi natsu keshiki.* Signed, *Gountei Sadahidé gwa.* Engraver, *Yokokawa Hōri Také.* Publisher, *Fujikei.* Seal-date, *Sheep* 6 (1859).

Each sheet, $14\frac{1}{4} \times 9\frac{3}{4}$ in. (360 × 247).
Collection: Tuke.

9. AINU HUNTING THE BEAR IN YEZO, NORTH JAPAN. On a wooded cliff above the sea three Ainu with dogs are attacking a black bear already wounded with many arrows. One Ainu rushes on him with an axe. At the l. three Ainu are shooting a trapped bear among the snow. Title, *Dai Nihon Hikuma Higuma gari no dzu.* Inscriptions: (1) *The bow is made of whale-skin, the cord of bark, the arrow of bamboo tipped with fish-bone;* (2) *This scene is given in snow to show the way of capturing the bear in a trap.* Signed, *Gountei Sadahidé gwa.* Engraver, *Hōri-yasu.* Publisher, *Yamakiu.* Seal-date, *Monkey* 8 (1860).

Each sheet, $14\frac{1}{8} \times 9\frac{3}{4}$ in. (358 × 247).
The black bow used by the Ainu at the r. is of Continental pattern. Summer and winter are here combined in one view, for the reasons of convenience given in the note on the print.
Collection: Tuke.

11. PROCESSION OF FIVE NATIONALITIES. A winding procession of Europeans, each group with its flag. At the head, l., are Americans, followed by British, French, Russians, and Dutch. Ladies accompany each party, some in carriages or on horseback, and Chinese servants. Yellow ground. Title, *Gokakoku Jimbutsu Giōho no dzu.* Signed, *Gountei Sadahidé gwa.* Publisher, *Yamaguchi Tōbei.* Seal-date, *Cock* 3 (1861).

Each sheet, $14\frac{5}{8} \times 10$ in. (372 × 254).
Collection: Morrison.

KUNICHIKA (b. 1836).

Pupil first of Chikanobu, then of Kunisada; signed Ichiōsai; designed prints of actors and of women. Alone of Kunisada's pupils, he did not use the name Utagawa.

1. GIRL WITH A BOX OF EXPANDING PAPER FLOWERS. Under a flowering cherry-tree on a balcony over water a girl in rose and green dress offers an open box to a person unseen. Signed, *Kunichika gwa.* Title, *Shun-shoku Shichū no Hana Asobi*, Flower fête at convivial meeting in spring. Seal-date, *Dog* 9 (1862). Publisher, *Kiya.* Engraver, *Hōritatsu.*

14¼ × 9¾ in. (364 × 250).
Collection: Hart.

2. MEMORIAL PORTRAIT OF KUNISADA. The artist, with shaved head and in robes of lavender-colour and pale blue, is seated at a low table, on which are his painting materials. He holds a pipe in his hand, and is looking up l. On the ink-stone cover on the table is the name *Hanabusa Itchō.* Inscription, *Portrait of Hōkoku-in Teishō Gwasen Koji, known as Ichiyōsai Toyokuni, the 15th day of the 12th month of the year of the Rat* (1864), *aged* 79. *Jisei* (last verses of the deceased): (1) *I have done with asking Buddha for good things; I do but call on his holy name and am at peace.* (2) *To see one's shadow on the grass, where the wild flowers are withering, ah! what a loneliness it brings upon the heart!* Above is a bust portrait of the actor Danjūrō holding a *tanzaku* on which is his poetical name *Haku-yen,* and the verse: *As the years pass by, even the pines in the picture grow old like real ones; a flake of snow is all the difference.* By *Chikufu.* Signed, *Kunichika, aged* 29, *Gokugetsu* (December). Seal-date, *Rat* 2. Publisher, *Tomi.*

14¼ × 9½ in. (362 × 240).
Collection: Morrison.

3. NAKAMURA SHIKWAN AS ISHIKAWA HACHIYEMON. Head and shoulders, in dress of vivid green. Red ground. A sword blade with a fragment of plaster on the point is thrust across his breast. Signed, *Kunichika fudé.* Engraver, *Ota Hōrimasu.* Publisher, *Gusokuya.* Seal-date on margin, *Snake* 5 (1869).

13⅞ × 9⅝ in. (352 × 245).
Collection: Morrison.

4. ONOYE KIKUGORO AS KAKOGAWA SEIJURO. Head and shoulders in black dress. Lilac ground. Signed, *Kunichika fudé.* Engraver, *Hōrimasu.* Publisher, *Gusokuya.* Seal date, *Snake* 5 (1869).

14¼ × 9¼ in. (363 × 235).

This and the last represent actors in a play founded on an unsuccessful plot to kill the third Tokugawa Shōgun, Iyemitsu, by means of a falling ceiling.

Collection: Morrison.

5. BANDO MITSUGORO AS YUKIHIME. Half-length, in patterned crimson dress. Aniline purple background. Signed, *Kunichika fudé.*

14⅜ × 9⅝ in. (365 × 245).

Purchased, 1872.

6. SAWAMURA TOSHO AS MASHIBA HISAYOSHI (HASHIBA HIDEYOSHI). Half-length, in yellow and green dress with gourd pattern. Aniline purple background. Signed, *Kunichika fudé.*

14⅜ × 9⅝ in. (365 × 245).

Purchased, 1872.

UTAGAWA SADATORA (worked in mid-nineteenth century).

Pupil of Kunisada; used the name Gofūtei; illustrated books and designed single sheets.

1. MOTHER AND CHILD REFLECTED IN A TUB OF WATER. A woman with a child on her shoulder standing at the edge of a verandah and bending over to look at their reflection in a tub full of water. In a circle l. is a blue and white view of the shrine of Hotei in Nippori. The child is dressed as the god Hotei. Title in white on black, *Nippori Hotei.* One of a set called 'Visiting Seven Shrines of Seven Gods in Yedo.' Signed, *Gofūtei Sadatora gwa.* Publisher, *Yezakiya.*

14⅝ × 9¾ in. (370 × 248).

Collection: Bacon.

UTAGAWA KUNIAKI (worked in mid-nineteenth century).

Pupil of Kunisada; used the names Hōsai and Ippōsai; noted for prints of wrestlers.

1. A GIRL WITH A FLUTE. A girl sitting in a room looking out over water to Suzujima and Fuji. She holds one of the long curved flutes

called *shaku-hachi* in her hand. Signed, *Kuniaki gwa.* Publisher. *Yamaguchi Tōbei.* Seal-date, *Monkey* 5 (1860).

14¼ × 10 in. (363 × 253).
Collection: Hart.

UTAGAWA KUNITERU (worked in mid-nineteenth century).

Pupil of Kunisada. First known as Sadashige; changed his name to Kuniteru about 1844. Designed book-illustrations and single sheets.

1. THE SNOW RABBIT; ONE OF A SET OF SNOW, MOON AND FLOWERS. A girl on a verandah carrying a tray with a snow rabbit upon it. She is dressed in violet, with red sash. Outside, women in the snow, and a village. Title on red label. Signed, *Ichiyūsai Kuniteru gwa.*

13¾ × 9¾ in. (350 × 250).
Collection: Hart.

UTAGAWA KUNITSUNA (worked in mid-nineteenth century).

Pupil of Kunisada; used the names Ichiransai and Ichiyōsai; later called himself Kuniteru II. He made book-illustrations and designed single sheets, especially of wrestling and similar subjects.

1. THE KING OF THE TENGU. In a pine grove of Mount Kurama, Shōjōbō the King of the Tengu sits in red robe and receives the homage of his subjects. He is portrayed as a massive bald old man with long white beard. Signed, *Kunitsuna gwa.* Engraver, *Hōri Take.* Publisher, *Yamadaya.* Seal-date, *Sheep* 4 (1859).

14 × 9½ in. (355 × 242).
Probably part of a triptych. *Cf.* note on Kuniyoshi, No. 200.
Collection: Hart.

HASHIRA-KAKÉ.

2. PHŒNIX AND KIRI TREE. A many-coloured Phœnix hovering over a flowering *kiri* tree (Paulownia Imperialis). Signed, *Kunitsuna gwa.*

23⅝ × 4 in. (605 × 102).
Collection: Tuke.

UTAGAWA KUNIMARO (worked in mid-nineteenth century).

Pupil of Kunisada; signed Ichiyensai; illustrated books, and wrote epigrammatic verse.

1. IMAGE OF TOSHI-TOKUJIN. A goddess of Luck seated in a crimson chair, with offerings on a stand before her. Yellow ground. Above, at r., prayers; at l., *The temperament of 'wood' enters the lucky period (Uké) on the 8th of the 8th month of the 2nd year of Kayei* (1849); and below this are the ages of those who enter the lucky period. In the centre are names of three star-goddesses. Signed, *Ichiyensai Kunimaro gwa.* Publisher, *Takatomo.*

14 × 9½ in. (358 × 240).
The five temperaments correspond to Fire, Water, Wood, Metal, Earth.
Collection: Hart.

UTAGAWA KUNIMORI (worked in mid-nineteenth century).

Pupil of Kunisada; signed Ippōsai and Kōchōrō.

1. GIRL HOLDING A TRAY, AND THE DESCENT OF THE WILD GEESE AT KATATA. One of a set of *Omi Hak'kei.* A girl in purple holding a tray of cakes. Above, a picture of the lake at twilight, and the descending geese, with a verse: *Eagerly is awaited the return of the wild geese when they fly home to Katata, but not so eagerly as I await the answer to my letter.* Signed, *Kōchōrō Kunimori gwa.* Engraver, *Taniyasu.* Publisher, *Yamajin.* Seal-date, *Hare* 6 (1855).

15 × 10⅜ in. (380 × 259).
Collection: Hart.

UTAGAWA KUNIKADZU (worked in mid-nineteenth century).

Pupil of Kunisada; biography unknown.

LARGE SURIMONO.

1. THE CHILD OF THE SHOJO. A family of Shōjō, the mythical beings with scarlet hair who are absorbed by a passion for strong drink. The child, seated on its mother's lap, is draining an enormous red cup of saké, while the father in a blue coat, bearing a great jar of wine on his back, looks on with delighted laughter. Poem 1. Signed, *Kunikadzu gwa. Copied from a picture by Hōgen Sessai.* Seal, *Utagawa.*

14 × 14½ in. (360 × 370).
Collection: Hart.

UTAGAWA SADAKAGE (worked in mid-nineteenth century).

Pupil of Kunisada; signed Gokotei; made prints of *Bijin;* worked in Yedo, but later, and chiefly, at Osaka.

1. THE GIRL AND THE FIREBOX; ONE OF A SET. A girl in mauve and black kneeling and fanning the embers in a firebox. Window l. Title of set above, *Mitate Inchiu Hassenka,* and a verse about love: *The fire languishes under its ashes, it is all but extinguished; yet it waits but a rumour of the breath of the fan to burn and be bright.* Signed, *Gokotei Sadakage gwa.* Publisher, *Iseiri.*

14¾ × 10⅜ in. (375 × 264).
Early work, of Tempō period.
Collection: Morrison.

UTAGAWA KUNIHIRO (worked in mid-nineteenth century).

Pupil of Kunisada; worked chiefly at Osaka.

1. RECOVERING A SHUTTLECOCK. A girl in purple dress reaching up with her battledore to recover her shuttlecock, caught in the New Year decorations. Signed, *Kunihiro gwa.*

11¾ × 6⅛ in. (298 × 155).
Early work.
Collection: Bacon.

2. A TEA-HOUSE ON THE BEACH. Two children flying a kite. In the tea-house a girl is helping a samurai to put on his *hakama.* Signed, *Kunihiro gwa.*

9¾ × 14½ in. (248 × 370).
Collection: Hart.

3. SCENE FROM A PLAY. Arashi Rikwan, in purple and green, as Miyamoto Musashi travelling in the snow, attended by a boy in blue. Signed, *Kunihiro gwa.* Publisher, *Tenki.*

14 × 9½ in. (357 × 242).
Miyamoto Niten, popularly called Musashi, is famous as a swordsman and also as a painter. He was born in 1582 and died in 1645, and was attached to the house of Katō. He said, 'When I appear with my sword, a spirit towers within me so that I feel able to overcome heaven and earth,' and lamented that in painting he could not reach the force and mastery of his swordsmanship.
Collection: Morrison.

4. WOMAN DRESSED AS KOMACHI FOR A PAGEANT AT OSAKA. With hair flowing over many-coloured robe, staff and pilgrim's big hat in hand. Title, *Nerimono* (*Pageant*) *in Shima-no-uchi, Naniwa—Sekidera Komachi.* Signed, *Kunihiro gwa.*

15 × 10½ in. (382 × 265).
The *nerimono* is a festival car filled with dancers. For Sekidera Komachi see Harunobu, No. 3.
Collection: Morrison.

LARGE SURIMONO.

5. A POET COMPOSING. A poet seated on a cushion and leaning on an elbow-rest. A page behind him holds his sword. Verses r., probably made on occasion of an actor changing his name. Specimen: *Long may you live, O young cherry-tree, even if but a branch cut off.* By *Rikwan the actor.* Signed, *Kunihiro gwa.*

Imp.; 14¾ × 20⅝ in. (377 × 518).
Collection: Morrison.

HASEGAWA SADANOBU (worked in mid-nineteenth century).

Pupil of Kunisada and of Sadamasu; worked chiefly at Osaka; designed landscapes in the manner of Hiroshige, also actor prints; called himself Tokuwō.

1. DAIJIN-GU TEMPLE, KASHIMA, PROVINCE OF HITACHI. One of a set of *Rokujū Yoshu Meisho dzuyé*, Views in the Sixty Provinces. View along the coast. Village street leading from the beach l., with *torii* in the water. Four sails. Title and sub-title on red and yellow labels. Signed, *Sadanobu gwa.*

8½ × 13⅝ in. (217 × 347).
Collection: Morrison.

2. KATAOKA GADO AS KOTOMIMARU. Head and shoulders in a circular mirror. Dress of dull red, bronze, and blue. Congratulatory verse above. Title, *Kagami-Buta Tōsei Kurabe*, 'Competition of modern style: Mirror-lid.' Signed, *Hasegawa Sadanobu gwa.* Publisher, *Kinkwadō Konishi, Osaka.*

14¾ × 10⅛ in. (375 × 257).
Collection: Morrison.

3. AN OSAKA GIRL: ONE OF A SET ILLUSTRATING STYLES OF COIFFURE. A girl holding a closed umbrella. Title of set, *Naniwa Ji-man Mei-butsu Zukushi*, Specialities of Osaka. On fan above, *Hair oil and paper string of Oguraya.* Signed, *Hasegawa Sadanobu gwa.* Engraver, *Chiuji.* Publisher, *Wataki.*

10 × 7 in. (253 × 180).
Purchased, 1874.

4. A MAID SERVANT; ONE OF THE SAME SET. Girl lifting a mosquito net. On fan, *Fukimoto sushi.*

10 × 7 in. (253 × 180).
Sushi is rice with fish or egg, prepared with vinegar.
Purchased, 1874.

5. WASHERWOMAN; ONE OF THE SAME SET. A girl washing clothes. On fan, *Temma radish.*

10 × 7 in. (253 × 180).
Purchased, 1874.

DIPTYCH.

6. NAKAMURA TOMIJURO AS TAMBAYA OTSUMA, AND MIMASU GENNOSUKE AS HACHIROBEI. Otsuma, a woman, holds up a letter which the man reads. Hanging lanterns r. and l. Pale yellow ground. Signed, *Hasegawa Sadanobu gwa.* Publisher, *Wataki.*

Each sheet, 14⅜ × 9¾ in. (365 × 250).
Collection: Morrison.

KITAGAWA TOYOHIDE.*

Pupil of Kunisada or of Gosotei Toyokuni; worked at Osaka.

DIPTYCH.

1. SCENE FROM THE CHIUSHINGURA PLAY. Arashi Tokusaburō as Okaru and Onoye Kikugorō as Kampei talking outside the castle moat at night. Kampei wipes his bare sword on his dress. Signed, *Kitagawa Toyohidé gwa.* Publisher, *Honsei.*

Each sheet, 14¼ × 9¾ in. (363 × 246).
Collection: Morrison.

* Not to be confounded with Utagawa Toyohide, pupil of Toyoharu.

UTAGAWA HIROSADA (b. 1800, d. 1867).

Pupil of Kunisada; worked at Osaka.

1. A SUICIDE. A man nearly bare and covered with blood, his neck transfixed by a sword, standing in a boat moored to a bamboo pole, with one foot on the gunwale. Behind him is black night on blue water. Verse, *How splendid to see the petals of the mountain cherry scatter.* Seal, *Konishi Gochō.*

15¼ × 10¼ in. (386 × 260).
Collection: Morrison.

LARGE SURIMONO.

2. KIOKUSUI. Two valves of a large shell. On the outer side of one are verses, on the inside of the other is a picture of two girls playing the *Kiokusui* game under a flowering cherry by a stream. Signed, *Go... tei Hirosada.* (The reading of the omitted syllable is doubtful.) Seal, *Hirosada.*

Imp.; 14¼ × 15¾ in. (360 × 400).
See note on Shunman, No. 12 (p. 142).
Collection: Hart.

TRIPTYCH.

3. THE UTO PLAY. Scene from a play performed both as a Nō dance and in the ordinary theatre, on the subject of Utō Yasukata, who with his wife became a bird. Here three performers, dressed as birds with wings, are crouched on rocks under a flowering cherry-tree at the edge of a calm lake. Signed, *Hirosada.* Seal, *Konishi Gochō.*

Each sheet, 9¾ × 14½ in. (255 × 268).
Collections: Hart (two sheets), Morrison (one sheet).

OKADA KWANZAN (d. 1846).

Signed also Hanko. Kwanzan was a native of Osaka, and worked in that city.

1. A BOUQUET OF AUTUMN PLANTS: SURIMONO. A bouquet, tied in paper, of wild pink (*nadeshiko*), a blue flower (*kikio*), a big bud of *ominayeshi*, a yellow flower (*karukaya*), and a kind of rush (*suzuki*). Some of these belong to the group of the Seven Plants of Autumn. Signed, *Kwanzan utsusu.* At the l. seventeen *hokku* by different composers.

Specimens: (1) *Ah, what new waft of coolness comes when the blind is rolled up in the evening!* (2) *How amusing is the diary of travel when you even record how the wine went to your legs!*

$7\frac{5}{8} \times 10\frac{1}{8}$ in. (193 × 258).
Collection: Morrison.

MATSUKAWA HANZAN.

Native of Osaka, and worked in that city. Signed also Suiyeidō.

1. A BASKET OF FRUIT AND FLOWERS. An orange and some flowers in a bamboo basket. Signed *Motome ni ōzu (by request) Kakio.* Seal, *Yasunobu.* At the l. 15 verses by 15 poets. Specimen: *A child that falls asleep on duty is not to be blamed more than a plum-blossom is.*

$7\frac{5}{8} \times 9\frac{7}{8}$ in. (193 × 251).
Collection: Morrison.

[2-3.] LARGE SURIMONO.

2. A GROUP OF THREE 'OTSUYE.' Three Otsuyé pictures: a 'Devil priest'; a dancing girl; a man catching a catfish with a gourd. The first is signed, *Motome ni ōzu Hanzan.* Verses l.

Imp., $14\frac{1}{4} \times 21\frac{1}{8}$ in. (361 × 537).
Collection: Hart.

3. MODEL SHIP USED IN A PAGEANT. A richly coloured and decorated barge on wheels. Banners and spears are stuck up in the stern. The barge was used at the Temma festival, and the print was published by a committee appealing for subscriptions towards its repair, in the fifth year of Kayei, 1852. Signed, *Motome ni ōzu Hanzan Kakio utsusu* (copied by special request).

Imp., $15\frac{3}{8} \times 21\frac{1}{8}$ in. (389 × 537).
Collection: Hart.

4. A LADY'S COURT ROBE, FAN AND FLOWERS. A gray-blue, crimson-bordered dress hung over a clothes-horse, and a spray of flowers and open fan laid on a black lacquer stand. Sent on the anniversary of the death of the sender's father. Signed, *Matsu Hanzan utsusu.* Two seals. Verses above, all by actors of Osaka. Specimens: (1) *Time goes as swiftly as the water of a stream round a bend.* By *Shiūchō.* (2) *I*

hear your fame whispered, O flower, as the whisper of streams. By *Kakitsu.* Red seal. *Printed in Osaka by Rataōka.*

Imp., 17 × 22½ in. (434 × 571).
Collection: Morrison.

IPPYOTEI YOSHIKUNI (worked in mid-nineteenth century).

Pupil of Yoshinobu; worked at Osaka; signed Ashimaru, afterwards Yoshikuni, and used the names Jukōdō, Shunkōdō and Toyokawa; made posters and prints of actors.

1. NAKAMURA UTAYEMON IN THE SHAKKYO DANCE. With long red hair, peony hat and peony-bough in his hand. Part of an eight-sheet print. Signed, *Ashimaru aratame (altered to) Yoshikuni gwa.* Verse, *My tresses stream like the long tassels of the willow; the fingers of the wind wash them.* By *Shikwan.* Publisher, *Shiwochō.*

14⅛ × 9½ in. (360 × 241).
See note on Kunisada, No. 63.
Collection: Morrison.

IPPYOTEI ASHIYUKI (worked in mid-nineteenth century).

Pupil of Yoshinobu; worked at Osaka; designed theatrical prints and posters.

1. AN ACTOR AS A KUGE. In court dress, blue and red, holding an open fan. Tree and fence r. Signed, *Ashiyuki gwa.* Verse l. Publisher, *Tamaki.*

15 × 10 in. (380 × 254).
Collection: Morrison.

[2–3.] DIPTYCHS.

2. SCENE FROM THE PLAY 'HON-NOJI.' Asawō Gakujūrō as Yoshikawa Tatewaki and Arashi Rikwan as Ogata Rikimaru. Both wear swords and armour. Pale blue background. Signed, *Kegwadō Ashiyuki gwa.* Publisher, *Honsei.*

Each sheet, 14¼ × 9¾ in. (362 × 250).
Collection: Morrison.

3. SCENE FROM A PLAY. Fujikawa Tomokichi as Awoyagidaiyū, a courtesan, and Nakamura Utayemon as Jusaku, a farmer. He kneels

and holds her back by her dress. Yellow background. Signed, *Kegwadō Ashiyuki gwa.* Publisher, *Wataki.*

Each sheet, 14⅜ × 10 in. (366 × 253).
Collection: Morrison.

HARUMASA (worked in first half of nineteenth century).

Worked apparently under the influence of Kunisada.

1. PORTRAIT OF A COURTESAN. She is walking l., under cherry blossom. Drab and greenish dress over red and blue. At the r. is her name, *Nishikigi of Kuniya.* Signed, *Harumasa gwa.* Publisher, *Yamatama.*

13¾ × 9⅛ in. (350 × 232).
Collection: Morrison.

UTAGAWA KUNIYOSHI (b. 1797, d. 1861).

Kuniyoshi's real name was Ikusa Magosaburō. He was trained to the family craft as a dyer; but when he was a mere boy his gift was discovered by Toyokuni, who admitted him to his studio. He took the name of Ichiyūsai Kuniyoshi, and also used the name Chō-ō-rō. He was influenced not only by his master but by Kuninao and Shunyei. About 1820 he became known through some triptychs; but with his portraits of actors he was unsuccessful. In 1827 the success of a few prints of 'Heroes of the Suikoden' encouraged him to complete the series. In Tempō period (1830–44) he published caricatures in the style of Shunyei, and produced numbers of single sheets, becoming especially distinguished for his illustrations to heroic episodes in Japanese history. His work was occasionally influenced by European models. Portraits of him by Yoshi-ikku and Yoshitomi are described below, under those artists' names.

[1–65.] Prints from *Tsuzoku Suikoden Gōketsu Hiakuhachi-nin,* One Hundred and Eight Heroes of the Popular Suikoden. The Suikoden is a Chinese romance, a popular version of which was published in Japan by Bakin. The title of the series is on an upright label, with the name of the hero in a smaller label beside it. A brief text gives an account of each. Each print is signed *Ichiyūsai Kuniyoshi gwa.* Publisher, *Kagaya.* The

colouring of these prints is variegated and vivid. European conventions are occasionally imitated.

15 × 10¼ in. (381 × 260).
All from the Morrison Collection.

1. SAIENSHI CHOSEI. He stands on a cliff's edge, looking down r., hand to brow.

2. KINSOSHU JONEI. He looks at two falling birds, from one of which he has shorn off a wing with his halberd. Two men in European dress in the background.

3. SENKAJI CHO-O. He kneels by a rushing stream on the prostrate body of an enemy whom he is about to despatch. According to the text, he appeared suddenly out of a river under Mount Go-un-zan. A flame hovering over the torrent indicates magic powers.

4. KINHYOSHI YORIN. Hiding among tall grass after the battle of Kotōshyu. In coat of yellow fur, holding a straw hat before his face. Wind and showering leaves.

5. MA-UNKIN YOKU-OBO. Slaying an enemy, whom he holds by the neck, in the castle of Seishu.

6. GOTENRAI RYOSHIN. Seen from behind, firing a cannon on the rocks, the lighted fuse in his hand.

7. KOSANRO ICHIJOSEI. An Amazon with a sword in either hand hewing at the arrows which hail upon her.

8. WAIKYAKUKO OYEI. He stands by the side of a torrent, sword in hand, defying an adversary (unseen).

9. HITEN DAISEI RIKON. Seen from behind, standing on a crag which overhangs the landscape below. He looks down and makes a gesture with his hand.

10. BIZEN KOSHUDO. Tightening his red girdle, he is about to descend into the secret passage by which he captured Sōkō. He has a weapon between his teeth, apparently a *hachiwari*, used for breaking the enemy's helmet.

11. KONKO RYUKISHUN. This hero, famous as a swimmer, has carried two comrades across the river, and has just tossed them into a boat. The water splashes up about his tattooed body.

12. SEIMEN JUYOSHI. He is about to kill a dark-skinned man whom he has felled. He was journeying to Tonkin to sell his sword, being reduced to poverty, when at a bridge he was insulted by this man.

13. HAKUMEN ROKUN TEITENJU. He grasps an iron club with which he wrenches away rocks from the ruddy cliff. Stones and arrows fly through the air.

14. BYOYU SAICHI SONRYU. He holds an enemy by the neck and is about to plunge his sword into him.

15. KAOSHYO ROCHI-SHIN. He is breaking a huge pine-tree with his iron club.

Cf. Hokkei, No. 8 (p. 364).

16. SHORIKO KAYEI. A famous archer, he has just shot a flying wild duck. He stands on a hillside against blue and white sky.

17. NIUHINA DAKOJU. A brigand on a rearing horse, brandishing a spear. A shield lies on the ground.

18. BYODAICHU SETSUYEI AND SHOSHARAN BOKUSHUN. Setsuyei is wrestling with Bokushun, who holds him by the hair. He is tattooed all over with dragons.

19. KUMONRYU SHISHIN. He plants his foot on a fallen enemy, at whose head he drives a sort of *fasces*.

20. RYUCHITAISAI GENSHYOJI. He stands in a boat struggling to cut the cords of a number of harpoons and grapnels thrown at him by the enemy.

21. KANCHI KOTSURITSU SHUKI. He draws his bow on a bridge. In the head of the arrow are concealed despatches.

22. DAKO-SHYO-RICHU. He vows revenge on a man who had insulted his friend. A retainer is tying on his fantastically-shaped helmet, and a messenger kneels before him.

23. SHAMEISABURO SEKISHU. He tramples on a villain at the back of a house.

24. MOTO SEI KOMEI. Disguised as a beggar, he throttles a warder of the castle of Peking.

25. DOKKASEI KORYO. Brother of the last, whom he helped in his plot of rescuing prisoners from Peking Castle. He stands by the castle wall with a comrade, Unrikongō Sōman, and holds up a slow-match.

26. DOKKAKURYU SUJUN. Disguised as a lantern-seller, he enters the castle of Peking with a comrade, Sokokatsu Kaihō, disguised as a hunter and carrying game.

27. KINSEN HYOSHI TORYO. Seated in his forge, scrutinizing a newly-made weapon.

28. KIMMOKENDAN KEIJU. He starts up in the night, flinging down a torch, to recover a wonderful horse which has been stolen from him. The thieves are seen with torches in the background.

29. SHUTSURINRIO SUYEN. He is wrestling with an enemy; they are tearing each other's faces.

30. CHINSANZAN KOSHIN. He draws his naked sword between his fingers. Behind, three highwaymen hide behind rocks.

31. ROSHI YENSEI. A wrestler famous for the snowy whiteness of his skin, which is tattooed with dragons. He tramples on the pupils of a defeated rival champion, who tried to get away from him the prize he had won.

32. HYOSHITO RINCHU. About to slay with his sword an enemy whose neck he grasps, but whose body is hidden behind the warrior's voluminous dress.

33. RYOTODA KAICHIN. He has captured and overthrown a commander of the enemy with a sort of lasso and grapnel.

34. BYOKAN-SAKU YOYU. With sword between his teeth he stands furious over his guilty wife, who implores mercy, while he holds her maid by the throat. The maid had assisted the wife's intrigue with a monk.

35. TANMEIJIRO GENSHYOGO. He is killing Orin, pressing him back with his knee. Yellow-patterned curtain behind.

36. TANMEIJIRO GENSHYOGO. He has plunged under the water with his enemy under him, grasped by the neck. Fish swim away r. and l.

37. MOCHAKUTEN TOSEN. Half-naked, he draws his great sword to repel the attack on Orin's castle. Clock on a stand l.

38. HAKUJITSUSO HAKUSHIO. Disguised as a snake-tamer, he is beating an enemy with his box full of snakes.

39. SOTOKI SOSEI. Half-naked and tattooed with cuttle-fish, he brandishes an enormous lance.

40. TETSUTEKISEN BARIN. He is killing the wild animals produced by the arts of a sorcerer. He holds a unicorn above his head.

41. BUSHO. Killing a tiger with his fists.

42. SHINI ANDOZEN. An old man, famous as a surgeon. He is operating on the arm of a youthful woman warrior, Bodaichu Kodaisō.

43. KYUSEN-PO SAKUCHO. On a black horse, wielding a great axe. He is bespattered with snow from the trampled ground. This and the next four prints have the same background of snowy landscape, and represent scenes from a battle at Peking.

44. SEIBOKU-KAN KAKUSHIBUN. Standing in the snow, he grasps his sword in both hands.

45. TEMOKU-SHYO HOKI. Stooping, with a lasso in his hands. He wears a black bearskin over his armour.

46. BOYASHA SONJIRO. A female warrior, who has entangled an enemy and his horse with a lasso and overthrown both in the snow.

47. SHUGUNBA SENSAN. In profile, looking at the snow with one hand outstretched and the other grasping a weapon.

48. KATSU-YENRA GENSHO-SHICHI. Crouching in a boat, he shields himself from a storm of arrows with a tiger-skin.

49. DAITO KANSHO. He catches a stone thrown by Chōsei, at the battle of Tōshōfu, on the handle of his halberd.

50. BOTSU-U-SEN CHOSEI. On a charging horse, with a bag of pebbles at his belt, one of which he has just thrown.

51. SHO-ON-KO RIOHO. Riding away on a pale red horse, with a peacock's feather in his cap.

52. SAIJINKI KAKUSEI. Charging on horseback, with a long spear. A flag with the device of a winged horse is at his back.

53. GIOKUKIRIN ROSHUNGI. He brandishes a two-handled sword above his head. Black background.

Reproduced by Strange, 'Japanese Colour Prints,' pl. xli.

54. SEKIHATSUKI RIUTO. He defends with his sword a great chest. At the l. is a banner.

55. SETSUSHARAN-BOKU-KO AND BOKUTEN-O-RIO. One, seen from the back, is about to hurl his throwing-sword; the other wields a kind of battle-flail.

56. JU-UN-RYU KO-SON-SHO. A sorcerer, in yellow dress, evoking a storm-dragon.

57. CHUSEN-KO TEITOKU-SON. Killing a huge blue snake with his sword.

58. KOKUSEN-FU RIKI. Destroying the gate of a temple at Gōshu with his battle-axe.

59. RORI-HAKUTO CHOJUN. A famous swimmer. With sword between his teeth he is about to dive from a broken weir, among a hail of arrows.

60. KOJO-SO JISEN. Reconnoitring with a lantern from the branches of a tree.

61. KAKUHIN BA-O TEIROKU. He wrestles with several opponents at once, throwing one of them over his head.

62. ROSHI YENSEI. A tattooed wrestler on a roof, hurling missiles at his defeated rivals who want to rob him of his prize.

63. KONSEI MAO HANZUI. A brigand producing demons, storms, and showers of stones from the sky by sorcery. A black horse rears behind him.

64. SHINKI-GUNSHI SHUBU. He holds a sword in one outstretched hand and a small vase in the other. Flames and a demon appear from a cloud.

65. CHITA-SEI GOYO. In dragon-embroidered robes, standing by astronomical instruments; starry sky.

[66–69.] Prints from *Honchō Suikoden Goketsu Hak' Hiakunin gaku.* This is a Japanese supplement to the Suikoden, the heroes being taken not from romance but from Japanese history.

15 × 10½ in. (381 × 260).
Collection: Morrison.

66. SATO SHIRO TADANOBU. One of Yoshitsuné's followers fighting against enormous odds. He lifts one of the enemy by his belt, and crushes another under a 'go' board.

67. INUYAMA DOSETSU TADATOMO. Lifting his famous sword 'Murasame,' and vowing death to his enemy Sadamasa. A fire smokes under a tree behind him.

68. INUTSUKA SHINO MORITATSU. Fighting on a roof against a number of assailants. Startled pigeons l.

69. KITA SHIRAKAWA IWABUCHI TANKAI. A big warrior in black overcome by the nimble Ushiwaka (the young Yoshitsuné), who whirls his sword above him.

[70–104.] Prints from a series of *Hiakunin Isshiu,* The Hundred Poems, each with poem and commentary. Each signed *Ichiyūsai Kuniyoshi gwa,* with title *Hiakunin Isshiu no uchi.* Publisher, *Yebiné.*

14⅛ × 9½ in. (360 × 240).
All from the Morrison Collection.

70. HITOMARO (III). The poet in a yellow robe sits composing before a lamp by an open window. In the light of the full moon a pheasant is seen on a gray hillside. Poem, *The mountain-pheasant drags his lagging foot and his long tail droops and trails. Ah, so long, so slow the night where I must sleep alone !*

71. AKAHITO (IV). The poet in dark blue and green dress pacing the seashore with his page. Fuji towers beyond Tago bay. For the poem, see Hokusai, No. 189 (p. 347).

72. YAKAMOCHI (VI). The Heavenly Weaver moving to meet her lover the Herdsman on a bridge of white cloud across the Milky Way: he comes riding on a black ox. For the poem and its explanation, see Hokusai, No. 190.

73. KOMACHI (IX). The poetess reclines on the ground near the bank of a stream where the pink flowers from a cherry-tree fall in a rainy gust. For the poem, see Hokusai, No. 192.

74. TAKAMURA (XI). A ship sailing away before the wind. Two naked fishermen row a boat across her stern, and the poet on the poop calls to them. For the poem, see Hokusai, No. 193

75. SOJO HENJO (XII). A performer beats on a gigantic temple-gong, which fills the centre of the design, while another dances on a platform behind. On a balcony above sits the poet-bishop, with other spectators. For the poem, see Hokusai, No. 194.

76. YUKIHIRA (XVI). The poet in a tawny dress passing with his page under a pine-tree, and looking at the conical peak of Inaba in the distance. A boy with a basket goes before him, and on a green bank r. a woodcutter rests. Poem, *Ah, pines upon Inaba's peak, I am parted from my Love; but if among your boughs the sound of a sigh came to me, how swiftly would I return !*

77. NARIHIRA (XVII). The poet with two pages on the banks of the Tatsuta, admiring the fallen maple-leaves which redly sprinkle its pale blue water. For the poem, see Hokusai, No. 195.

78. TOSHIYUKI (XVIII). The poet standing with lifted hand attended by page and retainer. In the hazy background is a glimpse of a 'drum' bridge and gnarled pines. For the poem, see Hokusai, No. 196.

79. SOSEI HOSHI (XXI). The poet in priestly robes, blue and brown over red, sits on a mat with lamp beside him. A vision of a girl appears to him on a cloud. A rugged peak rises beyond her. Poem, *She said 'I come,' but has come not; and still I wait and watch. The moon of the long month looks in on me in the dawn. Alas! the moon keeps her promise, but not she.*

80. YASUHIDE (XXII). Men drying yellow paper-umbrellas in a field, disturbed by a sudden storm, which tosses the umbrellas in the air. Further off, near a willow, is the poet. Poem: *Fierce from the mountain comes the wind, and the autumn trees, the autumn grasses, lie wrecked in its path. Well do men cry Mad Wind!*

There is a play on the word *arashi* in the original which cannot be rendered in English. For a different version, see Yeishi, No. 20 (p. 161).

81. OYE CHISATO (XXIII). Two men bearing an empty kago along a road through fields. Full moon with halo, and a pine in the foreground black on the pale sky. Poem: *When I look up and gaze on the autumn moon, a thousand sad thoughts spring in my heart; and yet not to me alone is autumn come.*

82. KWAN KE, OR MICHIZANE (XXIV). The statesman, attended by part of the emperor's retinue, leading a white horse, on a path among the hills near Nara. Poem: *To-day I had no time to bethink me of an offering; but may it please the Gods to accept, O Tamuke Hill, this scarlet tapestry of leaves that strew thee.*

Sugawara no Michizané, the famous statesman of the nine and tenth centuries, wrote this poem when attending the emperor on an excursion in the hills near Nara. *Tamuke yama* means 'Hill of Offering,' and the customary 'nusa' or offerings were strips of cloth or silk of five colours. *Cf.* Toyokuni, No. 118 (p. 272).

83. TSURAKI (XXXII). A lady in large straw hat and rust-red dress, with young attendant, walking in a misty field. Above the mist is a steep hillside, with torrent and maples. Poem: *Look what wattled fences, handiwork of the wind, line the mountain brook! Yet they are but drifts of maple leaves, helpless to float away.*

84. TOMONORI (XXXIII). The poet, with page and retainer, looking up at the falling blossoms of a cherry-tree on a green slope above a bay. Poem: *In the spring sunshine, when the long light fills the heart with joy, why do the young blossoms haste so fast to fall?*

85. OKIKAZE (XXXIV). Old, in a yellow cloak, with staff and lantern which casts a circle of light about his feet, the poet walks by the seashore in the night and the rain, where the pine of Takasago dimly appears. Poem: *Where shall my old age find a friend? The pine of Takasago is old like me, but cannot be as my youth's companions.*

86. UKON (XXXVIII). The poetess, in a white and mauve dress, holding a broad black hat in her hand, wanders in an empty field. A ridge of pines shows above white mist. Poem: *That I am forgotten is not my grief; but he who swore by the Gods never to forget, for his sake I fear how the Gods shall requite him.*

87. KANEMORI (XL). The two poets, Kanemori (at the l.) and Minobu Tadami, sitting together in the palace, engaged in a poetry competition. Poem: *My secret love I never tell, yet my face cannot hide it. He who is with me asks me, What is it troubles you?*

88. ATSUTADA (XLIII). A page giving a message to the poet from his lady-love. Dressed in blue and green, the poet holds his sleeve before his mouth. Poem: *When I had met my Love, how was the world changed! Before that hour it seems to me that I cared for nothing in life.*

89. SHIGEYUKI (XLVIII). The poet, in orange dress, stands alone on a ledge of rock, contemplating the shattered and streaming waves. Fuji in the distance. Poem: *O waves, the imperious wind drives you on hard rocks that break you. I by a mightier wind am driven and upon a hard heart broken.*

90. YOSHINOBU (XLIX). Three warders in white dresses seated round a brazier under a tree near the palace. Poem: *The watch-fires that the warders kindle by the Imperial gates burn bright in the lone night and are dulled in the busy day; so it is with the thoughts of my heart.*

91. KINTO (LV). The Court poet in black, attended by his retinue, admiring a waterfall. Poem: *Though the sound of the waterfall has long been stilled, yet all the more in fame it flows and is heard.*

The waterfall in question was made for the Emperor Saga (ninth century); in the time of Kintō (d. 1041 A.D.) it was no longer in existence.

92. IZUMI SHIKIBU (LVI). The poetess, with a little maid, standing bareheaded under a great tree in a darkening storm. Poem: *Soon shall I be no more. O Love, can we not meet together one last time? In the other world I would remember.*

Izumi Shikibu (eleventh century) is one of the famous women poets of Japan, and author of the prose classic *Izumi Shikibu Monogatari.*

93. KOSHIKIBU (LX). The Demon Lord of Oyeyama, with a young attendant on either side of him, standing on his palace terrace. His complexion is dusky red, like the mountain-side on which the terrace looks. Poem: *To Oyeyama on the Ikuno road is a far journey. My feet have not yet trodden the sands of Ama-no-hashidate.*

Koshikibu (Little Shikibu), daughter of Izumi Shikibu, became known for skill in verse as a young girl. But some suspected that her mother wrote for her or helped her; and just before a poetical contest at the palace, a poet, Sadayon, asked if she had heard lately from her mother, who was absent in the province of Tango, near Oyeyama. The girl replied with the improvised stanza, in the original of which a double meaning is conveyed by a play on words.

94. MICHIMASA (LXIII). The Princess Masako on a balcony, listening to the poem which a maid is reading to her. White blossom on blue sky. Poem: *There is no way but parting for us. Yet O, why cannot I tell you even this with my own lips, and not through the lips of another?*

95. SADAYORI (LXIV). Misty morning on the Uji river. A fisherman on a small wooden platform above the stakes set in the stream. Poem: *Dawn is come; and out of the river mist on Uji, where it lifts and parts, the stakes of the fishing-nets appear.*

96. SUWO NO NAISHI (LXVII). The poetess and another lady in a room, divided from the next by a yellow bamboo blind, under which a courtier thrusts his hand. Poem: *Had I used that arm for the pillow of my tired head even for the dream of a spring night, how would rumour have used my innocent name?*

The poetess, a lady-in-waiting, became drowsy and asked her maid to get a pillow. Tadaiye offered his arm, but she replied with this stanza.

97. RYOZEN (LXX). The priest Ryozen asking the way of a traveller on the shores of a lake in the blue twilight. Poem: *From the solitude of my home I come forth; but alas! wherever I gaze in the autumn twilight the loneliness of my own heart-meets me.*

98. TSUNENOBU (LXXI). The poet writing in a room, while outside the window a demon, lured by the sound of the verse, chants aloud a Chinese poem as an accompaniment. Poem: *As evening darkens, hark! the rice-stalks in the field softly knock upon the gate, and the wind blows into my hut of rushes. It is the breath of Autumn.* The demon's Chinese poem may be paraphrased, *Before the Great Bear the travelling wild geese make a line under the moon by the south wing of the palace. The sound of the beating of cloth comes to the ears.*

99. KII (LXXII). The poetess stands on the rocks of the seashore in the flush of the evening, looking down on the still sea. Poem: *Ah, you inconstant waves of Takashi shore, well I know you, come not near me, for surely my sleeves would be wet with your salt drops.*

100. SUTOKU-IN (LXXVII). The ghost of the Emperor Sutoku rushing over the waves from his rock of exile in a night of storm and lightning. Poem: *Like the torrent that is hurled against a rock, and is divided, yet stays not in its swiftness, and is again in the end united, so, O Love, shall it be with you and with me.*

The Emperor Sutoku-In, compelled to abdicate in youth (1141), attempted to recover his throne with the aid of the Minamoto; but defeated by Kiyomori, he was exiled to Sanuki, where he died of grief. He is worshipped by sailors under the name of Kompira.

101. KANEMASA (LXXVIII). In a room looking out on the seashore at evening the poet listens to the cry of the plovers outside. A boy brings a taper to light the lamp. Poem: *O Guards of Suma gate, how often, night after night, have the plovers thronging from the island beaches of Awaji waked you with their crying in the darkness!*

102. AKISUKE (LXXIX). The poet, standing on his verandah, gazes with arm uplifted on the tall flowers and grasses of the fields waving in windy moonlight. Poem: *O what marvel of radiance when the secret moonbeam glides from rifts of the cloud that the wind of autumn hurries through the night.*

103. JAKUREN (LXXXVII). Rain and twilight among gray trees. The poet in his priest's robes is followed by a servant, both carrying yellow umbrellas. Poem: *Drops from the fitful showers are not yet dried on the leaves, but already the mist steals up to touch them. The evening falls, and autumn is come.*

104. IMPU MON-IN OSUKE (XC). Two girls carrying buckets of salt-water along the beach, for obtaining salt. Fuji towers across the blue bay. Poem: *The sleeves of the fisherwomen of Ojima, drenched in the salt spray day after day, change not colour. O that he might look upon these stained sleeves of mine!*

The unhappy sufferer longs to show her heartless lover her tear-stained sleeves.

105. FOWLERS NETTING WILD DUCK. Two men catching wild duck with nets from pits in sand-hills; a woman helping. Ruddy sunrise over the dunes. Signed, *Ichiyūsai Kuniyoshi gwa.* Title, *Sankai Meisan zukushi,* Famous Products of Land and Sea. *Netting of Wild Duck in Okoshi, province of Iyo.* Publisher, *Shiniseya Kohei, Nakachō, Ikenohata.*

15 × 10 in. (380 × 255).
Collection: Morrison.

106. THE FLIGHT OF TOKIWA. One of the series *Kenjo Reppuden,* Lives of Clever and Dauntless Women. Tokiwa fleeing over the snow with her two children, Yoritomo and Noriyori, huddling under her cloak, and the baby, Yoshitsuné, at her breast. The red of the children's dress shows under the white cloak spotted with blue and gray. Three herons in the sky. Signed, *Kuniyoshi gwa.* Above, title of series and account of Tokiwa Gozen. Publisher, *Dansendō.*

14 × 9½ in. (357 × 243).

Tokiwa, a beautiful peasant girl, became the concubine of Yoshitomo; and when that chieftain was killed, she fled with her three children on a snowy night to the forests. They were found and sheltered by a Minamoto soldier. The Taira chiefs sought for Tokiwa in vain. They therefore seized her mother and proclaimed that if the daughter did not give herself up, the mother should die. Tokiwa returned with her children to Kiōto and surrendered herself to their hands. Kiyomori, when he saw her beauty, desired to take her for his mistress, but she was faithful to her lord's memory. Threats again were used; and to save the lives of her mother and children Tokiwa endured this humiliation also.

Collection: Hart.

107. KOMEI INVOKING THE WIND. Clad in a loose buff-coloured robe, he holds upright a sword and invokes the wind, which rushes down, blowing the incense-smoke abroad and scattering dead leaves. Title of series, *Tsuzoku Sangokushi,* Popular History of Three Kingdoms. Signed, *Chō-ō-rō Kuniyoshi gwa.* Engraver, *Tokubei.* Publisher, *Jōkin.*

14¼ × 9¾ in. (362 × 250).

Kōmei, the sage and strategist, whose aid was sought by Gentoku (see note on

Kunisada, No. 73), is said to have changed the wind by magic on the 21st of November, as he wished it to blow from S.E. instead of N.W.

Collection: Bacon.

108. USHIWAKA AND THE ROBBERS: ONE OF A SET OF A HUNDRED WARRIORS. Ushiwaka (the young Yoshitsuné) on the Yahagi bridge wakes from sleep to find a body of robbers, headed by Wada Yoshimori, standing over him in the moonlight. Title of series, *Buyū Hiakuden:* sub-title, *Onzōshi Ushiwakamaru.* Signed, *Chō-ō-rō Kuniyoshi gwa.* Publisher, *Fujihiko.*

14¼ × 10 in. (362 × 254).

Collection: Bacon.

[109-112.] Ink-proofs of prints from the series, *Buyé Yumō Kagami,* Types of Courage and Gallantry. All signed, *Chō-ō-ro Kuniyoshi gwa.* Publisher, *Ise-san.*

15 × 10½ in. (368 × 268).

109. NIGHT ATTACK OF TOSA-BO ON THE HORIKAWA PALACE. Hirotsune overpowering Yuki-uji.

Tosa-Bō was an emissary of Yoritomo, at a time when the first Shōgun was plotting against his brother Yoshitsuné's life. Hiromoto (here called Hirotsune) fought bravely in defence of Yoshitsuné.

Collection: Morrison.

110. SOGA NO GORO. Gorō seized by Shigemune.

Collection: Morrison.

111. TOMOYE GOZEN. The famous woman-warrior wrestling with Uchida Saburo.

Tomoyé, after killing Uchida Saburo, fought side by side with her lover, Yoshinaka, in his last desperate fight against Yoritomo; but Yoshinaka insisted on her leaving him, and she went away and became a nun in Echigo.

Collection: Morrison.

112. KINTOKI. He crushes a serpent with a rock.

Collection: Morrison.

113. HANGAMI DANJO TADAKAGE. Ink-proof. Tadakagé swimming in a river and killing a kind of dragon called *hansake* or *tei* with his sword. Signed, *Ichiyūsai Kuniyoshi gwa.*

15 × 10½ in. (382 × 268).

This and the next appear to belong to a similar set of Heroes, without general title.

Collection: Morrison.

114. ARI-O-MARU. Ink-proof. The hero kills a big octopus 'on his way to the Ishikikai, whither he followed his master Shunkan.' Signed, *Ichiyūsai Kuniyoshi gwa.*

15 × 10½ in. (382 × 268).
Collection: Morrison.

115. THE HORSE; ONE OF A SET OF BIRDS AND BEASTS. Ink-proof. A horse, sketched in calligraphic style, kicking up against a cherry-tree, the blossom falling round him. Title of set, *Kinju dzu-ye.* Signed, *Chō-ō-rō Kuniyoshi gwa.* Publisher, *Kami-kin.*

15 × 10½ in. (382 × 268).
Collection: Morrison.

116. KIDOMARU IN AMBUSH. Kidōmaru, wrapped in the hide of a black ox, crouches among the tall waving grasses waiting for Raikō and his escort to pass by. No signature.

9¾ × 14 in. (247 × 356).
Kidōmaru was a follower of the Shiuten Dōji, the ogre killed by Raikō. He was imprisoned, but escaped and lay in wait for Raikō on his return from the expedition. Killing a wild ox, he hid in the skin among a herd of oxen. As Raikō came by he rushed out to kill him, but met his own death instead.
Collection: Morrison.

[117–126.] The Life of Nichiren. Set of ten prints, entitled *Kōso Go-Ichidai Ryaku Dzu,* Scenes from the life of Kōso, better known as Nichiren, the founder of a popular Buddhist sect.

Nichiren was born in 1222, and became prominent by his violent attacks on the sects then prevailing. He was exiled in 1261, but escaped in 1264. According to legend he eluded execution by a miracle, and was again exiled, this time to Sado. He died in 1282.

The title of the series is in red on the r. margin of each print, with the mark of the publisher Hayashi (or Iseiri) and the sub-title in black below. Each signed, *Ichiyūsai Kuniyoshi gwa.*

Key-block, 8¾ × 13½ in. (225 × 344).

117. NICHIREN EXORCISING THE GHOST OF A CORMORANT-FISHER. The red-robed saint seated on the rocky bank of the river Ishiwa. Two cormorant-fishers in a boat moored by a rock below him.

Purchased, 1913.

KUNIYOSHI No. 127.

118. MIRACLES AT KOMATSUBARA, TOJO. The saint, attacked by a horseman and by swordsmen on foot, holds up his rosary of crystals, which overthrows his enemies by its dazzling rays. This was *on the 11th day of the 11th month of the first year of Bunyei* (A.D. 1264).

Purchased, 1913.

119. APPARITION OF A STAR-GOD. The deity of the star Yechi-sei, radiating white beams, appears in the midst of a bare tree by moonlight to Nichiren and his companions. This happened *on the 13th of the 9th month*, but no year is given.

Purchased, 1913.

120. THE PRAYER FOR RAIN ANSWERED. The saint, attended by a group of followers, one of whom holds over him a red umbrella, stands praying on a rock that overhangs the sea. A deluge of rain pours down. The scene is *Riōzengasaki, Kamakura, Bunyei* 8 (1271).

Purchased, 1913.

121. THE ROCK SUSPENDED IN THE AIR. Nichiren stands calm under a cliff l., suspending in mid-air by the force of his prayers a huge rock prayed at him by a Yamabushi. Beside the saint is an acolyte; and beside the warrior-monk is a man with a huge axe. This happened *on the 28th of the 5th month of Bunyei* 11 (1274).

Collection: Morrison.

122. APPARITION OF THE SHICHI-MANJIN AS A DRAGON. In a temple hall the saint sits before a table r. conjuring a woman to appear in her true shape. The woman lies prone on the platform, while a dragon appears in a cloud, terrifying the crowds of spectators. *The seven-faced deity appeared at Minobu temple on the 9th month of Kenji* 3 (1277).

Purchased, 1913.

123. THE DEFEAT OF THE MONGOLS. On a stormy sea-shore the Mongol invaders are being driven back and slaughtered by the Japanese. Stones shower through the air from catapults on the Mongol ships, but the ships already founder in the tempest brought on by the prayers of Nichiren (here unseen). The date was *the 4th year of Kōan* (1281).

In the time of the Hōjō, who succeeded to the power of the Minamoto, Kublai Khan determined to invade and conquer Japan. He prepared a fleet of three hundred ships

and a huge army; but the expedition met with the same fate as the Spanish Armada: storms combined with the resolute defence of the Japanese to destroy it.

Purchased, 1913.

124. THE AVERTED EXECUTION. On a flat sea-shore, near a pine-tree, Nichiren kneels; the guards stagger and fall, blinded by sudden rays from the red sun, and the headsman's sword breaks in his hands. The scene is *Tatsu-no-kuchi*, the Dragon's Mouth, *Sagami*.

Purchased, 1913.

125. CALMING THE STORM ON THE WAY TO SADO. Standing in the prow of a boat filled with his terrified companions, the saint writes the prayer or formula of the sect on the hollow of the heaving waves. The crags of Sado appear against a livid sky.

Purchased, 1913.

126. NICHIREN IN THE MOUNTAINS OF TSUKUHARA. SADO. Knee-deep in snow the saint toils up the hill-side, leaving a village at the edge of the sea. Thick snow is falling.

This print is usually found in another state, with a line to mark the horizon on the sea. Such an impression is reproduced in Joly's 'Legend in Japanese Art,' p. 224. Here the blue water melts away into nothing. Another difference is in the saint's dress, which in many impressions is all red instead of being partly green.

Purchased, 1908.

127. SEA-WEED GATHERERS AT OMORI. Two women in a boat picking sea-weed from among the stems of a dense thicket of dead brushwood set in shallow water. Another dense clump r., and between the two thickets a glimpse of calm water beyond. Title on round red label, *Tōto Meisho; Omori.* Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Kagaya, Riōgoku.* A narrow border of green bamboo frame.

$9\frac{7}{8} \times 13\frac{3}{4}$ in. (250 × 348).

The sea-weed is the edible sea-weed called *nori*; and the clumps of dry sticks are set in the shallows to catch it.

Purchased, 1914.

128. BOAT ON THE WAY TO TSUKUDA ISLAND; ONE OF THE SAME SERIES AS THE LAST. A boatman sculling a boat with two girls under the arches of a bridge. Tsukuda lies beyond, with a cluster of boats near it. Title in round yellow label on sky. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Kagaya.*

$10\frac{3}{4} \times 14\frac{5}{8}$ in. (250 × 370).

Collection: Morrison.

129. SHOWER ON THE BANKS OF THE SUMIDA, OMMA-YAGASHI, YEDO. A heavy shower, veiling the broad river and the opposite bank. In the foreground are five bare-legged coolies: three are under one yellow umbrella, inscribed with the name of the publisher, *Yamatoya* (Yamaguchi Tōbei); another at the r. carries an umbrella hired from a shop and numbered 1861: it also bears the publisher's mark. Title on red label, *Tōto Ommayagashi no dzu.* Signed, *Ichiyūsai Kuniyoshi gwa.*

9¾ × 14¾ in. (250 × 375).
Purchased, 1910.

130. PORTRAIT OF SHIGEMORI; ONE OF A SET OF TYPES OF JAPANESE CHIVALRY. Standing, in black court dress red-lined, with head somewhat bent. Yellow ground. Above, title, *Honchō Buyu Kagami*, and on a tablet, the name *Komatsu Naidaijin Shigemori*, with a brief account of the career of this famous son of Taira Kiyomori, who not only showed conspicous courage in battle, but prolonged the hegemony of the Taira clan by the moderating influence he exercised over his father's violent spirit. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Sanoki.*

14 × 9⅞ in. (357 × 252).
Collection: Morrison.

[131–184.] The Forty-seven Rōnin. Series entitled, *Seichiu Gishi Den*, Lives of Loyal Warriors; published probably after 1844 and before 1852.

Each print is a single figure, without background, but with the name and biography of the Rōnin represented, written by Ippitsu-an, title on red label, and the signature *Ichiyūsai Kuniyoshi gwa.* Publisher, *Yebibayashi*, Double seal of the Censors. In the biographies the actual names of the story, familiar to English readers through Lord Redesdale's 'Tales of Old Japan,' are often altered. Extracts from the text, or brief condensations, are here given in the case of the more prominent characters. *Cf.* the sets of prints illustrating the Chiushingura, Hokusai, 27–37, 55–65. In a later edition of the set the prints are numbered.

14½ × 9⅞ in. (370 × 250).
Collection: Morrison.

131. OBOSHI YURANOSUKE YOSHIO. The leader of the band of Rōnin. Seated on a camp-stool, he is beating a gong. Like all the

band, he wears the black and white dress of 'day and night' pattern. Numbered 1.

Yuranosuké was the chief retainer of the Lord Yenya, whose estate he controlled. The tenants all esteemed him because of his fairness. Yenya, having been insulted by Moronawo, another daimiō, and having drawn his sword on him within the Palace—a capital offence—committed *hara-kiri*. All his retainers were disbanded. Yuranosuke plotted vengeance, and forty-odd of the retainers, now *rōnin*, joined him. After scattering and waiting till the enemy's suspicions were allayed, they at last attacked his house in the night, killed him, and offered his head on the tomb of their master. Yuranosuké's loyalty was matched by his skill in strategy. His *jisei*, or farewell verse, was: *Though mountain on mountain opposed me, they would avail nothing against the command of my lord which is in my heart. Beside my lord's command my life weighs but a hair.*

132. OBOSHI RIKIYA YOSHIKANE. Seated on the ground, holding a spear, to which a coat and helmet are tied. Numbered 2.

This was Yuranosuké's sixteen-year old son.

133. ONODERA JUNAI HIDETOMO. Kneeling on one knee and looking r., one hand to forehead, the other grasping a sword. A blue and white flag is stuck in his belt at the back.

134. THE SAME: SECOND STATE. Numbered 9.

135. ISO-AI JUROYEMON MASAHISA. He brandishes a halberd in both hands. Numbered 10.

Masahisa was a caligrapher and musician, noted for his skill with the halberd.

136. YAZAMA JUJIRO MOTO-OKI. Standing bare-headed, sword in hand, and blowing a whistle to announce the discovery of Moronawo.

Moto-oki was the eldest son of Mitsunobu. He and his father during the time of waiting disguised themselves as merchants. He it was who found Moronawo in the outhouse where the charcoal was kept. He saw something white in the darkness, which shrieked when he prodded it with his spear.

137. THE SAME: SECOND STATE. Numbered 13.

138. OTAKA GENGO TADAO. He is lunging r. with his spear, the r. foot raised.

This Rōnin was a distinguished poet.

139. THE SAME: SECOND STATE. Numbered 14.

140. NAKAMURA KANSUKE TADATOKI. With one foot on a roll of matting he wards off faggots and lumps of coal which are thrown down on him. Numbered 16.

141. OKAJIMA YASOYEMON TSUNETATSU. Defending himself behind a great wooden lamp-shade. Numbered 17.

142. TERAOKA HEIYEMON NOBUYUKI. Putting out the fire in a brazier with water ladled from a bucket. Numbered 18.

Nobuyuki forced the gate of the enemy's house. He was a poorly paid dependent, and was not expected to join the band; but he insisted, saying there were degrees in salary, but none in loyalty.

143. URAMATSU HANDAYU TAKANAO. He falls on one knee and one hand, under the weight of a snow-covered pine branch which he has cut off with one stroke of his sword. Numbered 19.

144. TOKUDA SADAYEMON YUKITAKA. Wearing a long straw-cloak, he ties a big round hat under his chin. Numbered 20.

This was one of those who took the head of Moronawo by boat to the temple.

145. ORIBE YAHEI KANAMARU. He holds his helmet and spear in hand. His bare bald head is bound with a fillet. Numbered 21.

Kanamaru was seventy-eight years old, and the oldest of the Rōnin.

146. KIURA OKAYEMON SADAYUKI. Seen from behind, he lifts his sword with both hands. Numbered 22.

Sadayuki was noted for skill in caligraphy and in the science of tactics.

147. KATSUDA SHINYEMON TAKETAKA. He holds a lamp over his head, and is followed by a small dog. Numbered 23.

Taketaka was the first to enter the house from the rear.

148. TAKEBAYASHI SADAHICHI TAKASHIGE. He is tying his violet girdle. Numbered 24.

He was foster-brother of the Lord of Ako.

149. KURAHASHI ZENSUKE TAKEUKI. He has cut down a kakemono with his sword from the wall, and has discovered behind it the secret passage leading to the coal-house where Moronawo was found. Numbered 25.

150. AIBARA YESUKE MUNEFUSA. He rushes forward with sword in both hands, dashing down a small screen, a bowl and tobacco-pipes on his way. Numbered 26.

151. TOMIMORI SUKEYEMON MASAKATA. Fighting with sword above his head, while a pan of charcoal is thrown down on him. Numbered 27.

He wore his mother's dress under his armour, believing her spirit to be with him.

152. HAYAMI SOZAIYEMON MITSUTAKA. Spear in hand, he drinks water from a vessel raised to his lips. Numbered 29.

Mitsutaka was the messenger who went from Yedo to Ako to announce his lord's suicide. He travelled 170 *ri* in 4½ days.

153. ONODERA TOYEMON HITETOME. He ties up his sandal-strings, with foot planted on an overturned 'go' table. Numbered 30.

154. CHIBA SABUROBEI MITSUTADA. Standing with legs apart, his spear behind his back. Numbered 31.

Mitsutada, though maliciously slandered by some fellow-retainers and discharged, did not hesitate in loyalty.

155. OBOSHI SEIZAN NOBUKIYO. He has just taken a leap and made a stroke with his sword. Another sword lies on the ground. Numbered 32.

156. SUGENOYA SANNOJO MASATOSHI. He falls back on one hand and knee, striking at the long tassels of a *kusudama* (hanging-ornament) in which he is entangled. Numbered 33.

157. ORIBE YASUBEI TAKETSUNE. He stands defiant glaring r., holding sword in one hand and a cloak in the other. Numbered 34.

158. YATA GOROYEMON SUKETAKE. He slashes at a paper-shutter, which falls in fragments over him with lopped flowers of camellia. Numbered 36.

159. TOKUDA MAGODAIYU SHIGEMORI. Standing by a tall screen on which is a painting of a falcon, he heaves his sword to strike. Numbered 37.

Shigemori was a celebrated fencer. He was over fifty, and his son was also of the band.

160. KONO MUSASHINO KAMI (MORONAWO). He shuffles away in his long garments of brown and blue, with a gesture of fright. Numbered 38.

He was avaricious, mean, and unscrupulous. He quarrelled with Yenya Hangwan, whom he was commissioned to instruct in the proper etiquette to be observed at a great ceremony, because Yenya would not bribe him as the other lords did.

161. YENYA HANGWAN TAKASADA. Walking away r., in white-spotted blue robes. Numbered 39.

The real name of the daimiō whose death was avenged by his retainers was Asano Takumi no Kami.

162. YASAMA SHINROKU MITSUKAZE. Crouching, with sword held erect, and a blue flag stuck in his clothes. Numbered 40.

163. MASE MAGOSHIRO MASATATSU. He thrusts with a long mallet at a wall, which falls in fragments. Numbered 41.

164. URAMATSU KIHEI HIDENAO. Sword in hand he looks from between two kimono hanging on a lacquered clothes-horse. Numbered 42.

Hidenao was over sixty, and the second oldest among the Rōnin.

165. YASAMA KIHEI MITSUNOBU. He is walking l. carrying his halberd, on the butt end of which hangs his helmet. Numbered 43.

166. MASE CHIUDAIYU MASA-AKI. With one foot on a stone he draws his bow and aims. At his feet is a mallet for beating straw. Numbered 44.

While waiting for the day of vengeance, Masa-aki practised as a physician.

167. SUMINO JUHEIJI TSUGUFUSA. He is feeling the quilts of Moronawo's bed. Numbered 45.

The bed was empty, but still warm, so the Rōnin knew that Moronawo was hiding.

168. HARA GOYEMON MOTOTOKI. Kneeling on one knee with spear held across his body and sword raised in r. hand. Numbered 46.

Mototoki was chief retainer at Yenya's Yedo house.

169. HAYANO KAMPEI TSUNEYO. Kampei is represented as a ghost, seen through mist, as he died before the vengeance was accomplished. Numbered 47.

Kampei shot at a wild boar in the darkness and accidentally killed Sadakurō, who had robbed and murdered Yoichibei. Believing that it was Yoichibei, the father of his betrothed, whom he had killed, Kampei committed suicide.

170. KAIDA YADAYEMON TOMONOBU. He uses as a shield against the enemies' arrows a *koto* set on end in its green cover. Numbered 48.

Tomonobu was treasurer of the house at Ako. After the dispersion of the retainers he accompanied Yuranosuke, the leader, and both led a dissipated life in order to disguise their intentions.

171. MIURA JIROYEMON KANETSUNE. He has fallen back, upsetting a kettle and a basket of charcoal. Numbered 49.

Kanetsune was the steward who superintended the kitchen.

172. YOSHIDA CHUZAYEMON KANESUKE. Bare-headed and bald, he points r. with a closed fan. Numbered 50.

The prints of this series which follow, Nos. 173–184, are not numbered. Some of them probably should fill gaps earlier in the series.

173. KATAOKA DENGOYEMON TAKAFUSA. He squats on the ground with spear held upright in both hands. There is blood on his spear, hands and head.

174. HAYANO WASUKE TSUNENARI. He thrusts his spear into a black chest to see if anyone is hidden in it.

He bore on his spear the name of Hayano Kampei. *Cf.* no. 169.

175. JINSABURO, SERVANT OF SHIKAMATSU KANROKU. He holds a basket of fruit, just taken from a hamper.

Jinsaburō was not allowed to go with his master, so he undertook to supply the provisions at the time of the attack.

176. KATO YOMOSHICHI NORIKANE. He is drinking a cup of saké.

His *jisei* was: *Why should a warrior grieve to depart from the world! Far better that than to be shamed and live.*

177. SENZAKI YAGORO NORIYASU. Running spear in hand.

Noriyasu spied on the enemy in the disguise of a fan-seller. When he joined the plot his mother committed suicide, in order that he might not be hampered in his duty by thoughts of filial piety.

178. OKANO GINYEMON KANEHIDE. Holding a lantern.

Kanehide obtained the plan of Moronawo's house. After the fight the chief priest of Sengakuji Temple made a feast for the Rōnin, and Yuranosuke made this verse: *How happy are we to abandon ourselves now that our purpose is attained, and there are no more clouds to hang over the moon of this world!* Which Kanehide capped by another verse: *How fragrant is the blossom of the wild plum in the morning of snow!*

179. SHIKAMATSU KANROKU YUKISHIGE. Wringing out a towel.

His aged mother hanged herself that the thought of her might not weaken his purpose.

180. YUKUGAWA SAMPEI MUNENORI. Brandishing a sword with which he has cut down a paper lantern.

His *jisei* was: *Wait a moment! Though the road to death is unknown to me, yet I will try to lead you.*

181. USHIODA MASANOJO TAKANORI. He is tightening his wristband with his teeth.

Takanori was one of the first to enter Moronawo's house, and was met by Shimizu, the best of the enemies' swordsmen. The combat was desperate and undecided till another Rōnin came up and despatched Shimizu with his spear.

182. YOSHIDA SADAYEMON KANESADA. He cuts in two with his sword the arrows flying round him.

183. FUWA KATSUYEMON MASATANE. He feels the edge of his long sword.

Masatane was famed for his great strength. He dug up a dead body to test a new sword upon it, and for this disgraceful act was degraded from samurai rank, and at first was not allowed to join the Loyal League. In the end his proved devotion won him his desire.

184. SAKAGAKI GENZO MASAKATA. Sitting on a broken pillar, hand on chest, with a bottle of saké on the ground before him.

He was devoted to saké, always carrying a bottle, but abstained each month on the day when his lord's death was commemorated.

185. DANJURO AS BENKEI EXORCISING THE GHOSTS OF THE TAIRA. He holds out his hands with a rosary twined about the fingers. Richly coloured dress; gray background. Title, *Funa Benkei*, or Benkei in the Ship, the title of a 'Nō' play. Signed, *Ichiyūsai Kuniyoshi gwa.*

14½ × 10 in. (368 × 255).
See No. 215 below.
Collection: Hart.

186. 'ENTERING THE LUCKY PERIOD; THINGS BEGINNING WITH THE SYLLABLE FU.' Scene by the shore, with ships (*fune*) at sea. On an overhanging rock Komachi prays for rain (*furaseru*, to make rain fall) and the shower begins to fall. Her lover Fukakusa no Shōshō is beside her. On the beach below are groups of men and women illustrating various words; *funitomeru*, stopping a runaway horse; *furoshike-dzutsumi* (wrapping a parcel in cloth); *fukitamaya* (bubble-maker); *fuchi* (whirlpool); *Fuji-miyage* (present from Mt. Fuji). Title, *Uke-ni-iru Funoji zukushi.* Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Yanagi-oka.*

14⅛ × 9½ in. (359 × 242).
This is a counter-charm, the prefix *fu* having generally a privative meaning.
Collection: Morrison.

187. 'SCRIBBLINGS ON A STORE-HOUSE WALL.' Six rough sketches of heads, etc. At the r. is drawn an umbrella with the names of a man and a woman under it (a way of coupling two names in gossip). (*Cf.* Toyonobu No. 6.) Title, *Nitakara gura kabeno mudagaki.* Signed below in childish writing, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Dansendō.*

14¼ × 9⅝ in. (363 × 246).
Collection: Morrison.

188. SCRIBBLINGS ON A WALL; ONE OF THE SAME SET AS THE LAST. Seven heads of popular actors, with crests, etc. Same title as the last.

14¼ × 9⅝ in. (363 × 246).
Collection: Morrison.

189. A BOY WRESTLER, ONIWAKA RIKINOSUKE. Portrait of the boy in pink wrestler's apron; with imprint of his hand l. In the middle is an umpire's fan. Yellow ground. Name of wrestler and *aged*

eight this year. Weight, 18 *kwammé.* Signed, *Motome ni ōzu Ichiyūsai Kuniyoshi gwa.* Publisher, *Daihei.*

9¾ × 14¼ in. (248 × 361).
Collection: Morrison.

190. SCENES FROM A BURLESQUE CHIUSHINGURA SERIES. One of the Rōnin manipulating a scare-crow as a ghost to frighten two of his comrades. Below, a group of Rōnin making a huge head of Moronawo from the snow. Title, *Gishi no Seichiu Yoshi ga Tawamure.* Dialogue written above the figures. Signed, *Ichiyūsai Kuniyoshi ki-gwa* (drawn for fun). Publisher, *Iba-sen* (*i.e. Dansendō*).

14 × 9¾ in. (360 × 248).
Collection: Morrison.

191. SCENES FROM THE SAME SERIES AS THE LAST. A Rōnin holding out on the point of his spear the venerable waist-cloth worn by the Lord Moronawo, and three others recoiling from it with cries of 'How it smells!' 'One would think it had never been washed.' Below, a Rōnin blowing his whistle to announce to his comrades, running up, that he has discovered Moronawo. It is really a cat which is caught under the bed-clothes.

14⅛ × 9¾ in. (360 × 248).
Collection: Morrison.

192. ONIWAKA AND THE MONSTROUS FISH. One of a set of Sixteen Deeds of Benkei. Oniwaka, Benkei's name as a boy, standing beside a gigantic fish hung up to a pine-bough, and wringing out his clothes. Title on red panel, *Jū-roku Musashi-bō.* Legend, *There was a pool at the top of Mt. Hinoe. Every night something in the pool shot out flashing lights, terrifying the people. Oniwaka, hearing of this, stole out of the temple to find out what it was. A flash came from the water; he leapt into it and caught a fish, and in spite of its violent struggles overcame it. The three thousand monks on the mountain were all amazed at his fearlessness.* Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Daihei, Riōgoku.*

14¾ × 10 in. (375 × 256).
Collection: Morrison.

193. GIRL WITH A PUMPKIN. One of a set of 'Yedo Specialities.' Half-length figure of a girl, with one hand resting on a pumpkin. Title of series on a red label, *Yedo Jiman Meibutsu Kurabe,* with sub-title,

A pumpkin grown at Sunamura village. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Marukiu.*

10¼ × 7⅜ in. (260 × 188).
Collection: Morrison.

194. DANSHICHI KUROBEI. One of a set called 'Kuniyoshi's pattern of practical men; Marked in plain figures.' Half-length figure. He is emptying a bucket of water over his head, to purify himself before praying. Title of series, *Kuniyoshi Moyō Shō-fuda Tsuki Gengin Otoko.* Signed, *Ichiyūsai Kuniyoshi gwa.* Engraver, *Hirokichi.* Publisher, *Marukiu.*

14¾ × 10 in. (375 × 255).
Collection: Morrison.

195. BABA MINO-NO-KAMI. On horseback, cutting down an enemy with his sword. One of *Wakan Nazora-ye Genji,* Warriors of China and Japan in Genji style. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Iseyoshi.* Engraver, *Shōji.* Seal date, *Hare* 9 (1855).

13⅜ × 9¼ in. (340 × 235).
The fight pictured here took place at Akashi, which is the name of a chapter in the Genji Monogatari.
Collection: Morrison.

[196–197.] KAKEMONO-YE.

196. THE LEAPING CARP. A carp leaping up a waterfall. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Marusei.*

27¼ × 9 in. (693 × 230).
Collection: Tuke.

197. TWO HEROES OF THE SUIKODEN. Diptych arranged vertically. In the lower sheet Taisō, crushing an enemy against a tree-trunk, holds the rope by which his comrade Shōjō, having climbed a willow outside the castle, lets himself down within the wall. Each print is signed, *Chō-ō-rō Kuniyoshi gwa.* Title, *Tsūzoku Suikoden Goketsu Hiakuhachi-nin.* Names and histories of the heroes. Publisher, *Kagaya, Riōgoku.*

29 × 19½ in. (740 × 500).
Collection: Morrison.

[198–199.] DIPTYCHS.

198. MIRROR OF FAITHFUL WOMEN. Nagoya-Sanza r. about to draw his sword, and Hachirobei l. wiping his sword on his sandal.

At the back, a house with the shadows of geisha silhouetted on the paper-shutters. Signed, *Ichiyūsai Kuniyoshi gwa.* Title, *Teijo Misao Kagami.* Publisher, *Kanejiu.*

Each sheet, 14¼ × 10 in. (363 × 255).
Collection: Franks.

199. INTERVIEW OF KANO MOTONOBU, THE PAINTER, WITH OMITSU. In a tea-house called Murairō, Kanō Motonobu, in black and brown, attended by his pupil Hasebe Unkoku, looks at Omitsu, behind whom is seated her old father Tosa no Shōgen. Wall of masonry at the back. This is a 'Miai': *cf.* Kiyonaga, No. 49, p. 124. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Ningyoya Teikichi.*

Each sheet, 14 × 9⅞ in. (358 × 250).
The marriage of Kanō Motonobu with the daughter of Tosa Mitsunobu is an event of some significance in the history of Japanese art. The second master of the great Kanō school, deriving its inspiration from China, thus succeeded to the prestige of the house of Tosa, which represented a purely Japanese style of painting, and though declining in power still enjoyed the credit of maintaining a national tradition.
Collection: Franks.

FOUR-SHEET SURIMONO.

200. SHELL-FISH GATHERERS IN SHINAGAWA BAY. Low-tide on the sands at Shinagawa. Four bare-footed girls are digging with sharpened sticks in the pools for shells and fish. At the r. one has caught a flounder, the second a cuttle-fish; the third, accompanied by a small sister, crosses a pool; the fourth digs for shell-fish. Stranded boats and fishermen in the background. Signed, *Ichiyūsai Kuniyoshi gwa.* Title in red, *Shiōhi go-ban ro uchi.* Verses on ebb-tide.

Each sheet, 8¼ × 7⅛ in. (210 × 182).
The complete surimono has five sheets.
Presented by S. W. Littlejohn, 1908.

[201–233.] TRIPTYCHS.

201. THE HUMILITY OF KANSHIN. The Chinese worthy, Kanshin, creeping on hands and knees between the legs of a fishmonger, four of whose companions look on, two at each side. Baskets of fish in the background. Title, *Kanshin Matakuguri no dzu.* Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Sanoki.*

Each sheet, 14½ × 10 in. (370 × 255).
Above is an account of Kanshin (Han Sin), who was the son of a prince, but dispossessed and reduced to poverty. A coolie challenged him to creep between his legs,

and he consented philosophically. Afterwards he became a brilliant general. He is said to have flourished in the third century B.C.

Collection: Morrison.

202. SIX FAMOUS WARRIOR POETS. The six warriors, each in the guise of one of the Six Poets, are seated in a circle, but all face to the front; there are a pair on each sheet. At the back an unrolled makimono makes a kind of screen: it bears the title, *Mitate Musha Rokkasen*, and at the end the signature, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Yamatoya.* Inside the makimono is a text, giving an account of the heroes portrayed. These are, from r. to l.: (Sheet 1) Above, *Yorimasa as Sōjō Henjō.* Yorimasa, famous as the slayer of the Nuyé (see p. 18 of this Catalogue), committed hara-kiri after the battle of Ujigawa in 1180, when Yoshinaka was defeated by Yoshitsuné. Poem, *The tree that is dead had no chance of blossoming, and its fruit was desolation.* Below, *Tadanori as Yasuhidé.* Tadanori was brother of Kiyomori, the great chief of the Taira clan. He was killed at the battle of Ichinotani in 1184, and recognized by a poem found in his sleeve. Poem, *The capital of Shiga has been laid in ruins; only the wild cherries tell of the splendour that is gone.* (Sheet 2) Above, *Kenrei-mon-in as Komachi.* Daughter of Kiyomori, wife of the Emperor Takakura, and mother of the Emperor Antoku. She fled with the Taira on their ships, but was brought back by Yoshitsuné, and ended her days in retirement. Poem, *When the song of the nightingale comes with the perfume of the orange-flower, I am put in thought of the dead.* Below, *Sanetomo as Narihira.* He was second son of Yoritomo, and third Shōgun. He ardently loved poetry, of which there was a revival in his reign. Desiring to visit the court of the Sung emperor of China, he had a large vessel built, but the strong opposition of the Japanese caused him to renounce his project. With the longed-for journey in his mind he made the poem: *From the top of the pass of Hakone I see the white waves of Izu sea and the little islands far away.* (Sheet 3.) Above, *Yoritomo as Kuronushi.* His biography is omitted as too well known. Poem untranslatable. Below, *Kumagai as Kisen.* The cause of his retirement from the world is here stated to be, not the slaying of the young Atsumori (see p. 1), but the adverse finding of the courts on a suit in which he was engaged. Renshōbō, as he was called in religion, kept his face turned always to the Pure Land of the West, and when riding East sat face backwards. Poem, *I might have a match with a great man in Paradise, for I never show my back to the West.*

Each sheet, $14\frac{1}{8} \times 10$ in. (360 × 253).

For the Six Poets, see the two sets by Yeishi (pp. 161–162) and by Hokusai (pp. 316–317). *Cf.* also Utamaro, No. 97 (p. 209), where the poets are represented by women.

Collection: Morrison.

203. RAIKO AND THE DEMON SPIDER. In the centre Raikō rises from his sick bed to defend himself from the monstrous spider descending on him from its inky web. At the r. Sadamitsu lifts a lantern and Watanabé no Tsuna draws his sword. At the l. Kintoki presses a 'go' board on the three-eyed head of a goblin whose snaky neck coils round Suyetake, while its hairy arms clutch him. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Yamakiu.*

Each sheet, 15 × 10 in. (380 × 254).
See note on Kuninaga, No. 3 (p. 278).
Collection: Tuke.

204. SHINO AT BAY ON THE TEMPLE ROOF. Illustration to *Hakkenden*, a novel by Bakin. Inuzuka Shinō, one of the eight Inu family, stands on the temple roof close to the ridge, and repels the police sent to arrest him, who swarm up the roof but are hurled back. Pigeons fly off l. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Sen-Ichi.*

Each sheet, 14 × 10 in. (355 × 255).
Collection: Bacon.

The next 20 prints, not all of the same date, but ranging from about 1835 to 1855, are arranged in the order of the events they illustrate, since (though legend is also freely drawn on) they make a series of great historical interest, including some of the most dramatic episodes of the great civil wars.

205. TAMETOMO REPELLING MOCHIMITSU'S FLEET. Standing high on a rocky shore l., Tametomo has just drawn his great bow and shot. Pierced by the arrow, the foremost ship of an approaching fleet already sinks. On a jutting crag in the centre stands Oni-yasha, the wild chief of the island, with an iron club, and at its foot is Tametomo's concubine, Sasa Yoshiyé. Islanders swarm up l. over the rocks past a wooden lighthouse. Signed, *Chō-ō-rō Kuniyoshi gwa.* Engraver, *Sugawa Renkichi.* Publisher, *Kinsuké.* On a tablet r., yellow with red pattern, is an account of Tametomo. He was famous as an archer; his left arm was four inches longer than the other, and he stood 7 feet high—a prodigy of strength. After the disastrous war of Hogen he was taken prisoner and

banished to the island of Oshima, of which he made himself master. Ships were sent to take him, but when he had sunk the foremost, the rest took to flight. He is afterwards said to have gone to the Loo Choo Islands.

Each sheet, 14⅜ × 10 in. (365 × 255).

Though Tametomo has become a half-legendary hero, his story belongs to the first phase of a struggle which was of immense historical importance. For three centuries the two great clans of Taira and Minamoto (often called by the alternative names of Heiké and Genji) had supported each other against the dominance of the Fujiwara family. In 1156 the ex-emperor Sutoku attempted to retake the throne. The mother of the young emperor called to her aid Yoshitomo, head of the Minamoto and elder brother of Tametomo, and Kiyomori, head of the Taira. Tametomo, with his father and all his brothers except Yoshitomo, were on the other side; they were utterly defeated, and Tametomo alone escaped alive. Very soon the rivals Yoshitomo and Kiyomori quarrelled; a battle was fought: Yoshitomo was defeated and soon after murdered. The Taira thus became all-powerful till the death of Kiyomori in 1181.

Collection: Tuke.

206. TAMETOMO RESCUED BY TENGU. Tametomo in a boat on his way to Oshima is attacked by a kind of monstrous fish, and rescued by bird-headed Tengu who fly down from the air. The hero's servant Kiheiji sits astride the monster's back, and his wife Shiranui swims in the blue waves. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Izukichi* (Sumimasa).

Each sheet, 14⅜ × 10 in. (365 × 255).

See note on No. 207, below.

Collection: Morrison.

207. THE HEROISM OF KOMAN. One of a set of *Mitate Hakkei;* 'The Return of the Ships.' The girl Koman swimming in Lake Biwa, with the white Minamoto banner between her teeth, and attacked by Taira soldiers on Munemori's barge, gorgeous with vermilion and bright with brass. Title on pink label r. On a tablet l. is an inscription saying that the scene illustrated is the second act of the play called *Nunobiki no Taki.* Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Isei-ichi.*

Each sheet, 14½ × 9¾ in. (368 × 250).

This is one of a set of Eight Views adapted from history to form a parallel to the familiar Eight Views of Omi. *Cf.* another of the same set, No. 212.

When the Taira were pursuing and slaughtering the Minamoto, in the days of Kiyomori's triumph, Yoshikata, the Minamoto leader, being defeated, left his wife and the white banner of his clan in the charge of the peasant woman Koman. Chased by the enemy, Koman leapt into Lake Biwa with the banner and swam out to some boats only to find that they were owned by Munemori, son of Kiyomori. Her arm was cut

off by the Taira warriors, and dropped to the bottom of the lake with the banner it carried. Munemori was afterwards captured at Dan-no-ura, sent in a cage to Kamakura, made to walk barefoot seven times round Yoshitomo's tomb, and then put to death.

Collection: Tuke.

208. USHIWAKA TRAINED BY THE KING OF THE TENGU. Forest scene at night. In the centre Sōjōbō, with long beard and red robe, sits watching a combat with wooden swords between a number of the Tengu and the boy-hero (the young Yoshitsuné), who leaps into the air and sends them flying. Torches light the scene. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Tō-hiko.*

Each sheet, 14½ × 10 in. (370 × 255).

The Tengu are fabled to inhabit mountains and forests; they have human forms, but the heads and wings of birds (though some kinds have human faces with long noses), and play a part similar to that of the gnomes and kobolds of Northern folk-lore in Europe. *Cf.* Kunitsuna, No. 1 (p. 514).

Collection: Tuke.

209. THE FIGHT ON GOJO BRIDGE. The great red bridge with its tall trestles spans the wide river. On the slope of it at the l. Benkei thrusts wildly with his spear at the boy Yoshitsuné, who leaps out of his reach into the air, while his squire Sadakiyo watches anxiously r. Full moon above the hills. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Yamaya.*

Each sheet, about 14½ × 9¾ in. (366 × 250).

Cf. Harunobu, No. 39 (p. 44).

Collection: Tuke.

210. THE BATTLE OF KATSU-URA, PROVINCE OF AWA. Along the shore of a bay Yoshitsuné rides among his followers from l. to r., preceded by a bodyguard of pikemen, with Benkei at their head carrying a huge mace of iron. Other troops have already rounded the bay and march to the attack of the castle, the towers of which appear among wooded hills r. Signed, *Gwa-ko Ichiyūsai Kuniyoshi.* Engraver, *Matsushima Fusajiro.* Publisher, *Joshiuya Kinzō.* Title, *Vicissitudes of Gempei: Battle of Katsu-ura, Awa.* The names of the chief warriors are given below.

Each sheet, 14½ × 10 in. (370 × 255).

Yoshitsuné, in 1185, on his way to attack the Taira, was driven by the wind to Katsu-ura, and there defeated Sakurama Yoshitō in battle.

Collection: Tuke.

211. THE BATTLE OF THE UJI RIVER. Twilight throws up in dark relief the hills on the further shore of the broad river, at the edge of which is encamped Yoshinaka's army. Low over the water comes an arrow, aimed straight at Sasaki Takatsuna and his white horse, led by a retainer, who are fording the stream neck-high. A little behind comes Kajiwara Kagesuyé with a black horse, Suzuzumi, given him by Yoshitsuné. In advance of both is Hatake-yama Shigetada. Signed, *Ichiyūsai Kuniyoshi gwa.* Title, *Ujigawa Kassen no dzu.* Publisher, *Tō-hiko.*

Each sheet, 14⅝ × 10 in. (371 × 255).

In 1184 Yoshinaka, the Minamoto chief who had led a conquering army into Kiōto, set himself up against Yoritomo, the supreme head of the clan. Yoshitsuné was sent to crush him, and had to force the passage of the Uji to attack him. The two warriors Kagesuyé and Takatsuna raced to get first across. Takatsuna was being outstripped when he cried out to Kagesuyé that the girths of his horse were loose; and though this was not true, the moment's pause enabled him to draw level. While they were quarrelling, Shigetada got in front. In another version of the story, the two were on the bank, not yet in the water, when the incident occurred. See Shunshō, No. 81 (p. 93).

Collection: Morrison.

212. SCENES OF THE BATTLE OF ICHINOTANI. From the top of a wooded and craggy hill Yoshitsuné on horseback, Benkei on foot, and Shigetada leading his horse, reconnoitre the enemy's defences below. On the sea-shore l. we see the duel of Kumagai and Atsumori, and on the sea the Taira ships. Signed, *Chō-ō-rō* and *Ichiyūsai Kuniyoshi gwa.* Publisher, *Ibakiu.* Title, *Ichinotani Kassen.*

Each sheet, 14⅝ × 10⅛ in. (372 × 257).

While the Minamoto were divided by the revolt of Yoshinaka, the Taira concentrated their forces at Fukuwara, on the Bay of Izumi. Their strongest post was at the valley called Ichinotani. Yoshitsuné attacked with his army, but was beaten off. At night he heard of a path over the mountains, but so steep that only a deer could descend it. He led three thousand men to the top of the pass, called Hiyodori Goye, overlooking the enemy. None dared to descend till their leader forced his horse down the precipitous way. At the bottom they took the Taira in the rear, and a terrible slaughter followed. Among the incidents of the battle was the combat of Kumagai with Atsumori, who had at first fled into the sea towards the ships, but turned to meet his pursuers.

Collection: Tuke.

213. THE ARCHERY OF NASU-NO-YOICHI. One of a set of *Mitate Hakkei;* 'Evening Sun at Yashima.' Yoshitsuné and his warriors on the sea-shore watching the feat of Nasu-no-Yoichi, who, riding into the sea, has shot away the fan fixed on the mast of one of the enemy's boats. The Taira fleet is seen in the bay. Benkei watches through a telescope;

and at the r. is shown what he sees through its round lens—the lady Tamamushi (much magnified) in the boat, struck with amazement at the archer's shot. Title on red label r. Text in the centre: *The fate of the Heiké inclined irrevocably day after day to the western seas, while the power of the Genji waxed as steadily as the march of the sun from the eastern hill. Nevertheless, the Heiké, whose superb demeanour cannot be too much admired, ordered a fan to be set up as a target, and the beautiful Tamamushi was commissioned to challenge the enemy to hit it. On the Genji side Nasu-no-Yoichi went down to the sea-beach. There was a red sun painted on the fan, but he disdained to aim at this, and chose instead to hit the rivet of the handle: a glorious feat! To depict such a scene the whole perspective must be condensed as the telescope condenses. This Ichiyūsai has done with his well-known boldness and ability*, etc. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Iba-sen.*

Each sheet, 14¼ × 9½ in. (362 × 240).

One of the same set as No. 206, above.

The fan in question was a sacred fan given by the priest of Itsukumisha to the child-emperor Antoku, and it was supposed that it would cause the arrows of the enemy to recoil upon themselves. Defeated on land at Ichinotani, the Taira took to their ships and mustered a fleet in the straits of Shimonoseki. The issue of the great sea fight was doubtful till Shigeyoshi traitorously went over to the Minamoto. It was the end of the Taira. The butchery was merciless. Kiyomori's widow seized the child-emperor and leapt into the sea. His son Munemori, who was in supreme command, was taken alive (*cf.* note on No. 206).

Collection: Tuke.

214. THE DEATH OF TOMOMORI AT THE BATTLE OF DAN-NO-URA. On a rocky beach l. Tomomori, his armour pierced by several arrows, stands with an anchor roped around his neck, about to cast himself into the sea. Great crabs crawl towards him: an omen of disaster. In the centre is Tenji-no-Tsubone, Tomomori's concubine, and between them is a fire of torches heaped on the ground. At the r. Sagami Gorō, the Taira chief's retainer, looks up at a flight of gulls. On the sea, in the falling darkness, are the shadowy forms of ships filled with the fighting figures of the Minamoto. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Kogaya.*

Each sheet, 14½ × 9¾ in. (368 × 248).

Tomomori was one of the sons of Kiyomori. According to some versions, he and his brother Norimori killed each other after the fatal battle.

Collection: Tuke.

215. YOSHITSUNE AND HIS NINETEEN LIEUTENANTS. An undecked ship with a pavilion in the middle of it, under which sits

Yoshitsuné with his nineteen warriors, all armed. Benkei stands l. in the prow, looking out. On the black roof of the pavilion is the Minamoto crest. Retainers throng the after part of the ship. Title on label r., *Yoshitsuné Jū-ku Shin.* Names of the warriors on yellow labels. Signed, *Ichiyūsai* and *Chō-ō-rō Kuniyoshi gwa.* Publisher, *Sen-Ichi.*

Each sheet, 13⅞ × 10 in. (353 × 255).
Collection: Tuke.

216. THE GHOSTS OF THE TAIRA RISING FROM THE SEA OFF DAI-MOTSU BAY, COAST OF SETTSU. Yoshitsuné's ship, crowded with his soldiers and with banners streaming, drives before a storm. From the hollows of the great waves the ghosts of the slain Taira rise to meet it, accompanied by long tongues of flame. The foremost spectre is Tomomori, and he holds a halberd. Benkei, on the ship's prow, shoots an arrow at the apparitions, while Yoshitsuné strikes with his sword at the foam which breaks on the bulwarks in spectral faces and hands. Title on red label r. Names of warriors. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Nunokichi.*

Each sheet, 15 × 10 in. (380 × 255).
Collection: Morrison.

217. THE REVENGE OF THE TAIRA GHOSTS IN DAI-MOTSU BAY. The same subject as the last. Here the ship, driven from the l., is plunged in the hollow of a gigantic blue wave, beyond which in murky air passes a procession of goblin shadows. As they tower above the ship with menacing gestures, the warriors huddle round Yoshitsuné, who clutches his sword. Some shut their eyes against the vision; Benkei, on the poop, defies it with out-stretched arm. Title and account of the event on red label r. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Tō-hiko.*

Each sheet, 14½ × 10 in. (368 × 255).
This design is later than the preceding, dating from the years between 1844 and 1851.
A like legend is told of the ghost of Yoshitsuné. His victories provoked the jealousy of his elder brother, who drove him into exile and had him treacherously murdered. In 1199 Yoritomo was about to open with ceremony a new bridge, when the ghost of the hero rose from the water and stood in his path. He fainted, and died soon after.
Collection: Bacon.

218. THE SOGA BROTHERS' REVENGE. Under the eaves of Yoritomo's tent Sōga no Gorō fights furiously with the retainers of

Suketsune who surround him. Trampling on a knot of prostrate strugglers, he whirls another round his head by the arm. At the l. the wrestler Goromaru, with a woman's robe over his shoulders, steals up to trip Gorō from behind. Outside the verandah a deluge of dark rain is falling; and in the storm the other brother, Jurō, is fighting with his long sword. Tents of Yoritomo's hunting-camp in the background. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Sanoki.*

Each sheet, 15 × 10 in. (380 × 255).

The story of the Sōga Brothers' revenge on Suketsune, who had killed their father, has been already told (Shunshō, No. 27). The opportunity was given them on one of the great hunting expeditions under Fuji, organised by Yoritomo in order to prevent his warriors from being enervated by court and city life, as the Fujiwara had been after their victories.

Collection: Bacon.

219. THE ATTACK ON ROKUHARA. FIGHT AT TOJI TEMPLE. Outside the doors of the temple a few warriors make a last stand against a furious onset of the enemy, who advance over a barricade of faggots under a hail of arrows. At the l. Mega Magosaburō Nagamune stands frowning defiance. In the centre Banshi Norisuké, bare-headed, desperately defends himself. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Fujikei.*

Each sheet, 13¾ × 10 in. (350 × 255).

In the first year of Genkō, 1331, the emperor Go Daigo attempted to shake off the yoke of the Hōjō, the family of Yoritomo's widow, who were now the real rulers of Japan. He was defeated and exiled, but escaped. His brave general Kusonoki Masashige was joined by Nitta Yoshisada and Ashikaga Taka-uji. In 1333 Rokuhara, a ward of Kiōto, the administrative centre for the western provinces and the head-quarters of the garrison, was attacked. One-third of the Hōjō troops, under Nagamune, held the Tōji temple, where the fight was fierce; but in the end the Hōjō were entirely defeated, and Rokuhara destroyed. In the same year Nitta Yoshisada took Kamakura, and the Hōjō were exterminated.

Collection: Tuke.

220. NITTA YOSHISADA DEFENDING THE COAST AGAINST THE ASHIKAGA FLEET. On the sands of the coast of Hiōgo, Nitta Yoshisada stands surrounded by his chief warriors with their standards and banners. All gaze out over the calm sea, where out of the haze the sails of countless ships approach—the fleet of Taka-uji, said to contain 600,000 men. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Jōkin.*

Each sheet, 14¼ × 10 in. (360 × 255).

Kusonoki Masashigé and Nitta Yoshisada had done most to restore the emperor to power; but the deluded Go Daigo gave his confidence and favour to Ashikaga Taka-uji,

who had been a traitor to the Hōjō, and now betrayed the emperor. Taka-uji demanded to be made Shōgun, and when this was refused he rebelled. Masashigé and Yoshisada, ill as they had been treated, again took up arms for the emperor; but they were defeated by Taka-uji at the Minatōgawa, A.D. 1336. Masashigé committed suicide after the battle; Yoshisada escaped, and carried on the war in the west for two more years.

Collection: Bacon.

221. KUSONOKI MASATSURA RECONNOITRING AT SHIJO NAWATE, NEAR KOBE. In the centre, under a standard with red streamers, Masatsura and his officers crowd to the top of a promontory overlooking a land-locked bay. Under craggy cliffs by the water l. the Ashikaga troops are seen encamped, with a number of boats just off the shore. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Sanoki.*

Each sheet, 14⅝ × 10¼ in. (379 × 260).

In 1348 Masatsura, son of Masashigé, raised an army against the Ashikaga. At first he met with success, but was overwhelmed at the battle of Shijō Nawaté.

Collection: Tuke.

222. THE LAST FIGHT OF THE KUSONOKI AT SHIJO NAWATE. Against a storm of arrows which rush through the darkening air, Masatsura, Masatomo, and Genshiu make their last stand. All are wounded and bloody. Genshiu at the r. holds up two severed heads to defend himself from the arrows; Masatomo in the centre glares from under the white streamers of the shattered standard which he grasps; Masatsura, l., beside his fallen horse, hoists the corpse of an enemy on his shoulder for a last shield. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Fujikei.*

Each sheet, 14⅝ × 10 in. (371 × 255).

Collection: Bacon.

223. NOBUNAGA'S CASTLE REPAIRED BY HIDEYOSHI. Nobunaga, on a white horse r., surrounded by retainers, looks across a broad moat at the host of workmen busy on the scaffolding round the stone walls of his castle. In the centre, Hideyoshi kneels on the ground before him. At the l. workmen push carts laden with bamboo poles towards the castle and across a bridge over the moat. Signed, *Ichiyūsai Kuniyoshi gwa.* At the r., panel with text, which tells how Ota Harunaga (Nobunaga) had appointed Yamaguchi Kurojirō to superintend the repair of his castle, but after twenty days nothing had been done. The commission was therefore given to Naka-ura Sarukichirō (Shibata Tō-kichirō,

afterwards Hideyoshi), who completed the work within three days. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Yamakiu.*

Each sheet, 14⅛ × 9⅞ in. (360 × 240).

The dynasty of Ashikaga Shōguns, founded by Taka-uji, lasted from 1333 to 1573, when the last of them was deposed by Ota Nobunaga. Nobunaga made himself the most powerful of the feudal chiefs, but never took the title of Shōgun. Hideyoshi, b. 1537, the son of a poor farmer, took service with Nobunaga, and his efficiency in the matter of castle-repairing procured him promotion. He rose to supreme power, and is famous as the greatest military genius of Japan.

Collection: Tuke.

224. FIGHT AT AMEMIYA BETWEEN THE TROOPS OF UYESUGI AND THOSE OF TAKEDA SHINGEN. At the r. Amakasu Kagetoki, Governor of Omi, leads his men on horseback. A branch of *bashō* (banana) is tied to his back as an ensign. He rides into the midst of a *melée*, beyond which, l., another general, Kanezu, Governor of Izu, is seen riding among his men to the attack of the enemy amid darkness and rolling smoke. Signed, *Ichiyūsai Kuniyoshi gwa.* Red panel in centre with title: *Takeda troops in Kawanakajima, Shinshū, leaving Seijōsan and crossing the river at Amemiya, fight against Amakasu, governor of Omi and the friend of Yechigo, on the side of Uyesugi.* Dated, *Hare* 9 (1855). Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Hayashi-Shō.*

Each sheet, 13⅞ × 9½ in. (353 × 242).

In the time of anarchy and civil war preceding the fall of the Ashikaga dynasty Takeda Shingen (1521, d. 1573) was a prominent figure. For twenty years he was engaged in war with another powerful daimiō, Uyesugi Kenshin, both showing high military gifts. In 1571 he joined in an attempt of the Shōgun to overthrow Nobunaga, but was killed at the siege of Noda. He was also distinguished as a painter and calligraphist.

Collection: Tuke.

225. MITSUKUNI DEFYING THE SKELETON-SPECTRE. In a ruined house, where weeds grow through the floor, a woman stands reading spells from a scroll. Tearing down the tattered hangings, a spectre appears out of the night in the aspect of a human skeleton of monstrous size. It stoops over Mitsukuni, who meets it undaunted, drawing his sword, and at the same time planting his foot on the sword of the servant of the sorceress. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Yama-hachi.*

Each sheet, 14¾ × 10 in. (375 × 253).

Takiyasha, daughter of Masakado (see note on Shunshō, No. 24, p. 81), had power over ghosts and goblins, and summoned them up by incantations; but Otaké Taro Mitsukuni defied them, and they disappeared.

Purchased, 1908.

226. WOMEN WASHING AND STRETCHING CLOTH. One of a set of 'Crafts Essential to Women.' Two women are stretching a long strip of cloth—blue, with a white pattern—hung from a tree at the l. They keep it flat by slips of cane placed underneath. Near the tree two other women are washing pieces of coloured cloth, and at the r. a child is playing with the canes. Title of set, *Fujin Kokoroi gusa*. Signed, *Ichiyūsai Kuniyoshi gwa*. Publisher, *Marusei*.

Each sheet, 14½ × 9½ in. (367 × 240).
Collection: Tuke.

227. MORNING MIST ON THE BANKS OF THE SUMIDA. A group of three women (one on each sheet). The one in the centre, in black and purple, holds up a pipe in her hand. Above, clouds of cherry-blossom are pale pink on the gray sky. In the near distance the powdery white of blossom shows against the blue river, and on the further shore are misty trees. Title, *Sumidagawa no Asagiri*. Signed, *Ichiyūsai Kuniyoshi gwa*. Publisher, *Tō-mata*.

Each sheet, 14½ × 9¾ in. (366 × 250).
Collection: Bacon.

228. CATCHING FIREFLIES. Three girls catching fireflies in a field by a stream. The girl at the r. has just caught one in her hand, and the one in the centre holds a little box ready for it. The stream runs blue through the twilight, between clumps of tall waving grasses and flowers. Signed, *Ichiyūsai Kuniyoshi gwa*. Engraver, *Fusajiro*. Publisher, *Ise-sen*. Title on red panel above in centre, *Shiki no Yukun*, Diversions of Four Seasons.

Each sheet, 13¾ × 9¾ in. (350 × 247).
Collection: Morrison.

229. MU-TSUKI, THE FIRST MONTH; ONE OF A SET OF THE FIVE FESTIVALS. A great square kite, with a face of Daruma on it, held upright by boys, while another l. arranges the cords of it on the ground. Three women look on; the one at the r. holds a child by the hand, the other two each carry a child. In the l. background is a man drawing a cart. Fuji in the distance. Signed, *Ichiyūsai Kuniyoshi gwa*. Title of set, *Gosekku no uchi*. Publisher, *Tō-mata*.

Each sheet, 14⅜ × 9¾ in. (365 × 247).
Collection: Tuke.

230. CATCHING SINGING INSECTS ON THE BANKS OF TAMAGAWA. Three girls catching cicadas; the one at the r. holds a lantern and a cage, the one in the centre stoops to catch one of the insects among the trailing *hagi* bushes, which print an intricate dark pattern of leaves on the pale gray twilight, through which the winding stream shows blue. A third girl stand l. and looks on. Title, *Hagi no Tamagawa.* Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Sanoki.*

Each sheet, 14½ × 9¾ in. (367 × 247).
Collection: Morrison.

231. THE WATERFALL OF ROBEN, OYAMA. A number of pilgrims bathing in the enclosed basin into which the waterfall plunges from the cliff. Many are in the water, some under the actual fall, while others crowd about the entrance l. Title on red label, *Oyama Rōben Taki.* Signed, *Ichiyūsai Kuniyoshi gwa.*

Each sheet, 14¼ × 10 in. (363 × 253).
It is thought meritorious for pilgrims to bathe in this waterfall on Mount Oyama as long as the cold can be endured.
Collection: Tuke.

232. THE DRIFTING BOAT; ONE OF A SET OF FIVE ELEMENTS. A young noble and two ladies in a boat on a blue lake among snowy shores and islets; they are watching the ducks on the water. The girl at the r. stands up, with a pole in her hands. Title of set, *Mitate Gogio.* Sub-title, *Uki-funé,* The Drifting Boat, title of a chapter of a romance. Signed, *Ichiyūsai Kuniyoshi gwa.* Publisher, *Sanoki.*

Each sheet, 14¼ × 9½ in. (362 × 242).
Collection: Tuke.

233. DANGEROUS DISEASES CURED BY THE MYSTERIOUS DOCTOR. In the centre the famous woman-doctor Kógarashi, daughter of Yabu Kuzushi, supervises her pupils' practice. Four of them, in black coats, are treating male and female patients, while others await their turn. A quick-tempered woman l. is being advised by the doctor to fill her shop with china and smash it till her temper is over. Signed, *Ichiyūsai Kuniyoshi tawamuré ki-gwa* (drawn for fun). With text. Publisher, *Tō-hiko.*

Each sheet, 14¼ × 10 in. (362 × 255).
Collection: Franks.

234. THE HAPPY TORTOISES. Human-faced tortoises clustering round a saké-cup. Signed, *Ichiyūsai Kuniyoshi ; drawn for fun, as usual.* Title, *Ki-ki-mio-mio,* Very, very droll! (*Ki-ki* also means 'Tortoise Pleased.') Publisher, *Yamahei.*

Each sheet, 14¼ × 10 in. (362 × 254).
Collection : Tuke.

KUNIYOSHI AND ZESHIN.

[1–2.] LARGE SURIMONO.

1. PORTRAITS OF DANJURO VIII. AND DANJURO IX.; AN OFFERING BY ADMIRERS. An album with two pages showing a portrait of Danjūrō VIII. as the King of the Tengu and his son as Ushiwaka and another page, partly seen, with inscription recording that the portraits were made when the younger Danjūrō was going to Osaka to meet his father, Ichikawa Sanshō, in the summer of the year of the Cock in Kayei (i.e. 1849), and presented by *Yedo Miren,* the actors' supporters among the Yedo audience. The second portrait is signed, *Ichiyūsai Kuniyoshi gwa.* Below the album is a writing-brush in a case, and behind it a gourd in flower. Signed, *Zeshin.* Seal, *Tai-riu-kyo.*

Imp., 17 × 22 in. (432 × 560).
Collection : Morrison.

2. CONGRATULATORY OFFERING TO DANJURO VIII. Paper carp and banner presented by the people of Uwogashi fishmarket to the actor Ichikawa Sanshō. On the banner he is represented as Shōki, the painting being all in scarlet. It is signed, *Ichiyūsai Kuniyoshi gwa.* Seal, *Kuniyoshi.* The carp, and all but the portrait, are by Zeshin.

Imp., 17 × 22 in. (432 × 560).
Cf. the similar print by Kiyomine, No. 9, p. 236.
Collection : Morrison.

UTAGAWA YOSHIKADZU (worked in mid-nineteenth century).

Pupil of Kuniyoshi ; worked in Yedo. Signed Ichijusai and Ichikawa.

[1–5.] Prints from a set of Heroes of the Gen and Hei (Minamoto and Taira) families. Each signed, *Ichijusai Yoshikadzu gwa.* Engraver or publisher, *Santetsu.*

Each sheet, 9⅝ × 14¼ in. (245 × 362).
Collection : Morrison.

1. NEIOYATA YUKICHIKA. He stands r. An enemy falls backward before him. Seal date, *Dragon*, 7. (1856).

2. IMAISHIRO KANEHIRA. His sword strikes the helmet of an enemy.

3. SAITO BETTO SANEMORI. He thrusts out his sword against the enemy's onset.

4. KAJIHARA GENTA KAGESUYE. He is fencing with an antagonist.

5. WADA SAYEMONJO YOSHIMORI. He is seated in a room. At the l., a group of bare-armed retainers.

TRIPTYCH.

6. THE GHOST OF NITTA YOSHIOKI APPEARING TO HIS ENEMIES. In the midst of a thunder-cloud Nitta Yoshioki appears on horseback in the air ringed with flames and with red rays streaming from him. His enemy Takezawa Gemmotsu leaps toward the apparition brandishing his sword, while his retainers reel with terror. Signed, *Ichijusai Yoshikadzu gwa.* Engraver or publisher, *Santetsu.* Seal-date, *Rat, uru* (intercalary month, 1852).

Each sheet, 14¾ × 9¾ in. (375 × 248).

Yoshioki was the brother of the famous Yoshisada. See note on Kuniyoshi, No. 219.

Collection: Bacon.

UTAGAWA YOSHI-IKU (worked in the latter half of the nineteenth century).

Pupil of Kuniyoshi; signed Ikkeisai and Chōkarō, afterwards Keisai. A popular illustrator, whose prints were mostly of actors or women.

1. PORTRAIT OF AN ACTOR; IMITATION OF A DAGUERREOTYPE. The actor Sawamura Tannosuke as Satoye, the elder sister of Gennosuke. Seated, and holding a staff. Pale lilac and blue tints on

gray. Signed, *Ikkeisai Yoshi-iku fudé.* Title on carmine border *Haiyu Shashin-kio,* Photograph of actor. Engraver, *Mino.* Publisher, *Kisō.*

14 × 9¼ in. (354 × 233).
Collection: Morrison.

2. MEMORIAL PORTRAIT OF KUNIYOSHI. Seated, in gray dress, holding paper and writing-brush in his lap; the face in three-quarters looking l. Yellow ground. Signed, *Ikkeisai Yoshi-iku Kingwa* (reverently drawn). Seal, *Keisai.* Publisher, *Hirokō.* Seal-date, *Cock* 3 (1861). Above: *Ichiyūsai Kuniyoshi's ordinary name was Ikosa Magosaburō, his studio name Chō-ō-rō, his posthumous name* (hōgō) *Shin Shū-in Hōzan Kokuhō Shinshi. He died on the 5th day of the 3rd month of Bunkiu* 1, *the year of the Cock, aged* 65, *and was buried at Daisanji Temple, Hachiken Teramachi, Asakusa.* There follow verses by three friends: (1) *Now is the morning cherry-blossom* (Chō-ō) *timely for offering.* By *Yūjin.* (2) *The sleeves of friends that used to touch have the tears frozen upon them.* By *Rōbun.* (3) *Now withers the* tsukushi, *of which he plucked so many and cherished in the fold of his coat.* (The *tsukushi* is a small plant shaped like a paint-brush.) By *Gengyo.*

14¼ × 10 in. (363 × 255).
Purchased, 1912.

UTAGAWA YOSHITOMI (worked in the latter half of the nineteenth century).

Pupil of Kuniyoshi; signed Ichigeisai.

1. MEMORIAL PORTRAITS OF KUNIYOSHI AND HIS PUPIL YOSHIFUSA. Whole-length figures. The master is walking to the r., followed by his pupil carrying luggage; both are in travelling attire. Signed, *Namida Shinobide Ichigeisai Yoshitomi gwa* (drawn in the intervals of tears). Above: *Ichiyūsai Kuniyoshi died on the 4th day of the 3rd month of Bunkiu* 1, *the year of the Cock, aged* 65. *His posthumous name* (hōmio) *was Shin Shū-in Hōzan Koji. His pupil Ippōsai Yoshifusa died on the 10th day of the 6th month of Manyen* 1 (1860), *the year of the Monkey, aged* 24. *His* hōmio *was Shaku no Sokunyu Shinshi.* Verse by *Baioku: He vanished like the smoke of charcoal, and the water in which he dipped his brushes is now for an offering.* Verse by *Matsu-O: In the evening when the petal falls from the flower he laid down his brush.*

14⅛ × 10 in. (358 × 255).
The background has been partly daubed with an orange-tint, as if by a child.
Purchased, 1912.

UTAGAWA YOSHITAKI (worked in the latter half of the nineteenth century).

Pupil of Kuniyoshi; signed Ichiyōtei; worked in Yedo and Osaka.

[1–2.] LARGE SURIMONO.

1. HERB-GATHERING. Two girls, one with a pair of scissors and the other with a basket, going out to gather herbs. Signed, *Ichiyōtei Yoshitaki gwa.* Verses 1.

Imp., 15 × 19⅝ in. (382 × 498).
Collection: Hart.

2. A WALK IN EARLY SPRING. Two women and a girl, all carrying boughs of blossoming plum. Published for a woman-singer to celebrate the day when her sister blackened her teeth, i.e., attained womanhood. Signed, *Ichiyōtei Yoshitaki gwa.*

Imp., 15 × 20 in. (382 × 509).
Collection: Hart.

UTAGAWA YOSHITORA (worked in the mid-nineteenth century and later).

Pupil of Kuniyoshi; worked in his native Yedo; signed Ichimōsai and Kinchōrō; after 1874 signed Mōsai.

1. PORTRAIT OF ONOYE KIKUGORO AS GOFUKUYA SEISHICHI. Head of the actor in profile, with sword-arm uplifted. Background of vivid red, with green below. Signed, *Yoshitora gwa.*

14¼ × 9½ in. (363 × 240).
Collection: Morrison.

2. THE BATTLE OF THE UJI RIVER. Takatsuna, on a white horse, followed by Kagesuyé, on a black horse, ford the stream from the r. Behind them come other warriors. In the distance is the long bridge, with fighting-men rushing across it. Signed, *Kinchōrō Yoshitora gwa.* Publisher, *Shōjuya Shōshichi.* Seal-date, *Ox* 8 (1853).

Each sheet, 14¼ × 9½ in. (360 × 243).
See note on Kuniyoshi, No. 211.
Presented by Sir Sidney Colvin, 1912.

3. THE PORT OF LONDON; ONE OF A SET OF VIEWS OF SAVAGE COUNTRIES. View of St. Paul's and the City from across the river. The town ends abruptly on the western side, where the Fleet rides at anchor on the open sea. A low black bridge of innumerable small arches connects the river banks; on it are three large lanterns of Japanese pattern. In the foreground are groups of men and women, two ladies in a victoria, an officer on horseback, etc. At the r. is a building reminiscent of the Horse Guards. Text by Kanagaki Robun: *London, the capital of England, is on the river Thames. The houses stand thick and tall, like the teeth of a comb. The people are all rich. There is a big bridge thrown across the river . . . On the river banks are fortresses . . . There are several exchange-markets . . . The merchant-ships crowded at the river-mouth make the water look like land . . . The native woman is greedy, the man clever and cunning; but the people always aim at the ultimate and large success of their enterprises, and make big ships in which to sail over the world, and exchange their produce with foreign nations, making thereby enormous profit,* etc. Signed, *Yoshitora gwa.* Seal-date, *Sheep* (1859). Publisher, *Yamashō.*

Each sheet, 14¼ × 9¾ in. (360 × 248).
Collection: Morrison.

SHIBATA ZESHIN (b. 1817, d. 1891).

Zeshin was one of the most distinguished masters of the Shijō school, and famous both for his lacquer and his paintings. His work was greatly admired by Kuniyoshi, and the two artists sometimes collaborated; but apart from this association Zeshin has no connection with Ukiyo-yé, though he designed a few woodcuts.

1. MAKING VERSES ON THE ROAD: SURIMONO. Two poets seated on the green bench of a wayside tea-house under a budding plum-tree; one of them holds up a *tanzaku.* Verses 1. Specimen: *The plum-tree that grows by the eaves of the bean-cake-maker is the earliest to bloom.* Signed, *Zeshin.* Seal, *Shin.*

8¼ × 5¾ in. (210 × 148).
Collection: Morrison.

2. THE SACRED HORSE IN ITS STALL: FAN-MOUNT. A sacred horse in its stall drinking from a bucket. A groom's white livery hangs by the stall. At the l. are verses on the melting of spring into

summer. Specimen : *How beautiful the farewell voice of the nightingale !* Signed, *Zeshin.* Seal, *Reisai.*

8¾ × 11½ in. (225 × 290).
Collection : Morrison.

3. SPARROWS UNDER THE EAVES OF A TEMPLE. Signed, *Zeshin.* Seal, *Tai-riu-O.*

7⅛ × 8⅝ in. (182 × 212).
This and the next print belong to the same series. They are enclosed in a border of brown lines, with flattened corners.
Collection : Morrison.

4. TOYS. Toy-birds, whistles, etc. Signed, *Zeshin.*

7⅛ × 8⅝ in. (182 × 212).
Collection : Morrison.

LARGE SURIMONO.

5. KETTLE ; AND FLIGHT OF SPARROWS. A kettle r. with a grasshopper on the handle, and a spout stuffed with leaves : three sparrows flying l. A number of verses covering most of the sheet. Signed, *Zeshin.* Seal, *Tai-riū-kyo.* The sparrows are by another artist, Kisui. Seal, *Kwanchō Kisui.*

Imp., 15¼ × 21⅛ in. (390 × 538).
Collection : Hart.

KAWANABE KIOSAI (b. 1831, d. 1889).

A precocious boy, Kiōsai became while very young a pupil of Kuniyoshi, but received his chief training under Kanō Tōhaku. Following the Kanō tradition, he created a style of his own, and handled all kinds of subjects. Although he designed little for the colour-print he was always interested in the art and was a collector of *nishiki-yé.* In his earlier days he signed Chikamaro.

1. REACHING AFTER THE MOON : TANZAKU. A Tenaga (fabulous being with long arms) holding up a long-armed monkey, which in its turn holds up a lobster, which holds up its claws to the moon. Signed, *Motome ni ōzu Shōjō Kiōsai.*

13¼ × 2¾ in. (338 × 68).
Collection : Morrison.

2. OUTSIDE THE TEMPLE OF ATAGOSAN. A fence of green bamboo, outside which are two women, one with a child on her shoulder, the other offering a cup to Hotei, the fat god. Beside Hotei stands Jurōjin, craning his neck to look up through spectacles at a large tablet, occupying most of the design and covered with verses in praise of the beauty of the temple and precinct. Specimen: *The tortoise, creeping out to swallow the mist, dries its shell by the side of the sacred shrine.* Red seal, *Shōjō*. Title above cut off.

$13\frac{3}{4} \times 9\frac{5}{8}$ in. (349 × 244).
Collection: Morrison.

[3–6.] LARGE PRINTS.

3. ONO NO KOMACHI IN OLD AGE. The poetess, a withered form, supporting herself on a stick, wanders by the side of a stream looking up at a flight of geese.

Imp., $17\frac{3}{4} \times 12\frac{1}{2}$ in. (450 × 320).
For Komachi, see Kiyomasu, No. 2 (p. 7) and Chōki, Nos. 1–7 (pp. 174–5). This and the next three numbers, all without signature or seal and apparently belonging to a series, are of the artist's later time, though before the Meiji period. They are printed in light tones of colour.
Collection: Morrison.

4. WILD GEESE. Three geese on the banks of a lake by tall plants of millet and lotus. Full moon in the sky.

Imp., $17\frac{1}{2} \times 13\frac{1}{2}$ in. (446 × 342).
Collection: Morrison.

5. FISH. A heap of dead fish: tai, hiramé, ako, etc.

Imp., $18\frac{3}{4} \times 13\frac{1}{4}$ in. (477 × 335).
Collection: Morrison.

6. TORTOISES. Four tortoises near a brook, by a clump of bamboo; a fifth is on a green bank beyond.

$17\frac{3}{4} \times 12\frac{1}{2}$ in. (457 × 320).
Collection: Morrison.

TRIPTYCH.

7. A STEAMER. A two-funnelled paddle-steamer, a cruiser manned by Japanese samurai, sailing the open sea at sunrise. Above on the clouds are Kompira, the patron god of sailors, with Marishi-ten, the war-

god, Fudō encircled with flame, and at the l. a procession of foxes, representing the god Inari. Signed, *Chikamaro.* Publisher, *Daikin.* Seal-date, Boar 7 (1863).

Each sheet, $13\frac{3}{4} \times 9\frac{1}{2}$ in. (348 × 242).
Collection: Tuke.

VARIOUS ARTISTS.

1. ALBUM OF SMALL SURIMONO. This little album belonged to Kiōsai. Outside is *Fourth Year of Kiōwa, Rat Year, Amusements of Spring; One of* 20 *volumes.* On the flyleaf is the signature, *Shōjō Kiōsai,* and the date, *Genji, 1st Year* (1864). *Kiōwa* 4 *changed to Bunkwa* 1, 61 *years before* 1864.

On the first and second pages are calendars of Kiōwa 4 (1804). Then follow the surimono described below, each occupying a double page, except Nos. 30 and 31.

$5\frac{3}{8} \times 3\frac{5}{8}$ in. (137 × 93).

(1) NIGHTINGALE ON A BRANCH. Verses l. Signed, *Hokuba gwa.*

(2) KIOTO, YEDO, OSAKA. A lady of the court (Kiōto) with New Year decorations; a daimiō's lady (Yedo) cutting paper for *gohei;* and a girl (Osaka) arranging plum-blossom. Verses l. Signed, *Gwakiōjin Hokusai gwa.*

(3) MEN AND WOMEN MAKING A HUGE SNOW RAT. Signed, *Gwakiōjin Hokusai gwa.*

(4) GIRLS PLAYING THREE INSTRUMENTS. One plays the koto, one the samisen, and the third the flute. Signed, *Gwakiōjin Hokusai gwa.*

(5) THE RAT'S WEDDING; THE BRIDE ARRIVING. She has stepped from a norimono, and a servant greets her with emblems of good luck. No. 7 of a set of *Jūni mai tsuzuki.* Signed, *Hishikawa Sōri gwa* (i.e. Hokusai). Verse, *The rivets of the palanquin glitter in the spring sun, and flower-like forms of ladies attract the eyes of passers-by.*

(6) THE BABY'S FIRST VISIT TO A TEMPLE. Two women, one carrying a baby, the other a votive tablet with masks of foxes on it. A boy servant is with them. No. 12 of the same set as the last. Same signature.

(7) A VISIT TO AN INARI TEMPLE. Two women, preceded by a child with a lacquer box. Seal, *Shinsai.* By Shinsai, not Hokusai.

(8) CARRYING NEW YEAR'S PRESENTS. Servants about to cross a bridge with the presents, while a woman looks on. Signed, *Hishikawa Sōri gwa.* Verse, *The parcels tied with red and white cord pass the bridge as the cranes in the spring mist fly by.*

(9) THE RAT'S WEDDING; ARRIVAL OF THE BRIDE'S LUGGAGE. A woman and child watching the porters arrive. They bring a cloak and mask for the *shishi* dance. No. 5 of the same series as No. 5. By Hokusai.

(10) GIRL IN A KITCHEN. A portrait of Daikoku is on the inside of the lid of the rice-box. Verse, *Gradually comes round the year of the Rat, and all is changed from last year's scene.* Signed, *Hishikawa Sōri gwa.*

(11) A MAN DANCING TO A SAMISEN PLAYED BY A GIRL. If he makes a wrong step he must drink a cup of saké. Above is *Step! Don't Step* (i.e. step on the border of the mat), etc., as sung by the girl. On the screen, *Spring of Rat Year.* Signed, *Shinsai gwa.*

(12) TAGASODE AND HER TWO KAMURO. They are preparing to heat a kettle. Verse, *The fragrance of plum-blossom lingers in Tagasodé's sleeve as in her head-dress, when the early spring breeze stirs it.* Signed, *Shinsai gwa.*

(13) OIRAN AND KAMURO LOOKING AT FANS. On one fan is a calendar. Signed, *Shinsai gwa.*

(14) GIRL ENTERTAINING DAIKOKU AND HIS RAT. Signed, *Hokuba gwa.*

(15) DAIKOKU WATCHING A GIRL PLAY WITH RAT AND MALLET. One of a set of *Seven Gods.* Signed, *Hokuba gwa.*

(16) RAT CALCULATING. Above is the sum. Signed, *Shinsai gwa.*

(17) PLANT-SELLER OFFERING A POT OF FUKUJUSO TO A MAN AND WOMAN. One of a set of *Five Colours: Yellow.* Signed, *Teisai Hokuba gwa.*

(18) DAIKOKU AND GIRL. The god on a balcony showering money from his mallet on a girl who sits below. Signed, *Gwakiōjin Hokusai gwa.*

(19) THEATRE POSTER. A *kamban* with picture of Bishamon, Benten, and Daikoku. Verses instead of announcements below. Names of actors r. Signed, *Hokusai gwa.*

(20) DANJURO AS SOGA NO GORO. Signed, *Toyokuni gwa.* Verses on the Year of the Rat.

(21) PORTRAIT OF DANJURO. Calendar on dress. Congratulations to the actor on attaining his 61st year, and Calendar of Kiōwa 4. Signed, *Toyokuni gwa.*

(22) GIRL AND YOUTH AT A WINDOW. Inari festival. Toy *torii* and flags below. Signed, *Hishikawa Sōri gwa.*

(23) DANJURO SALUTING THE AUDIENCE AT THE NEW YEAR. Above is the *Shimenawa* or rope from which *gohei* are hung at the New Year. Celebration of Danjūrō's 54th year. (Either this print belongs to an earlier year than 1804 or it represents a different actor of the Ichikawa family.) Verse, *A man from the East has come over the mountains and passed the 53 stations of the great highway.* Signed, *Utagawa Kunitaka gwa.*

(24) CAT THROWING FAN AT RAT. Parody of scene from the Sendai Hagi play (see p. 120). Signed, *Hishikawa Sōri gwa.*

(25) MOTHER AND CHILD. She holds the child on her shoulder and plays with a toy-rat on a battledore. Verse, *The rat jumps as airily as a puff of white cloud.* Signed, *Shinsai gwa.*

(26) DAIKOKU DANCING. Signed, *Shinsai gwa.*

(27) NEW YEAR'S OFFERINGS. Signed, *Shinsai gwa.*

(28) NEW YEAR PLANTS. Flowering plum, fukujusō and pine in a pot, Signed, *Sōri gwa.*

(29) RAT AND RICE BALES. Signed, *Monoyana gwa* (unknown artist).

(30) RAT CAUGHT IN A BOX, ON A TRAY. List of 'small' months. No signature.

(31) GIRL CUTTING HER FINGER-NAILS. By Hokusai. Signed sideways in *kana.*

(32) THE SEVEN GODS FEASTING. Signed, *Hishikawa Sōri.*

(33) WAVES AND RISING SUN. Signed, *Hishikawa Sōri gwa.*

(34) NIGHTINGALE'S CAGE. With herbs to feed it with, in a basin. Signed, *Sōri gwa.*

(35) PART OF A CUTTLE-FISH. Signed, *Teisai Hokuba utsusu.*

(36) SURIMONO LYING ON A LETTER-BOX. Print of three gods of luck playing *ken.* Unsigned.

(37) BOAT AND BOATMAN ON A RIVER. Under the blind of the cabin, which lifts up, is a calendar. Unsigned.

(38) MASK OF OKINA, DRUM, etc. Signed, *Sōri gwa.*

(39) PLUM-TREE. Signed, *Shinsai gwa.* Seal, *Riuriukiō.*

(40) INCENSE-BURNER. Signed, *Hishikawa Sōri utsusu.*

(41) ASUKAYAMA IN SPRING. Signed, *Hokusai gwa.*

(42) TAKASAGO BEACH AND PINE. Signed, *Hokkei gwa.*

(43) BOY RIDING ON AN OX AND PIPING. Signed, *Shinsai gwa.*

(44) COTTAGE WITH VIEW OF FUJI. Signed, *Shinsai gwa.*

(45) ENOSHIMA FROM THE SEVEN-LEAGUE STRAND. In 'European' style, like the prints of Hokujiu. Signed, *Hokusai utsusu* in *kana.*

(46) GIRLS ON THE BEACH. Small copy of frontispiece to Utamaro's 'Book of Shells.'

(47) GIRLS ON A BEACH. Fishing hamlet across a bay. By Utamaro, but not in the Book of Shells.

Collection: Bacon.

2. ALBUM OF LARGE SURIMONO BY KIOTO ARTISTS.

These 'Kiōto surimono' are not in Ukiyo-yé style. They date from the third quarter of the nineteenth century.

The sizes vary from about 14 × 10½ in. to 15¼ × 21 in.

(1) WILD GOOSE IN SNOW FLYING DOWN TO ITS YOUNG. By *Gyokuyen.*

(2) NEW YEAR OFFERINGS. By *Gyokuyen.*

(3) SHINTO SACRED HORSE, led by man and women attendants. By *Gyokuyen.*

(4) CEREMONIAL CAP, on a lacquered stand, with flowers. By *Gyokuyen.* The cap was presented to celebrate the taking of a new stage-name by an actor.

(5) THE OLD COUPLE OF TAKASAGO. The man sings and his wife with her bamboo rake imitates a samisen player. Drawn at the request of a *jōruri* singer, Seimiken, by *Gyokuyen.*

(6) A SUCCESSION OF RED TORII. With verses to celebrate an actor's taking of his teacher's name. by *Gyokuyen.*

(7) ICHIKAWA CREST AND LOBSTER. Made for a similar occasion. By *Gyokuyen.*

(8) WRESTLING MATCH, held in presence of Owari Dainagon, first year of Keiō, 1865. By *Gyokuyen.*

(9) TWO GIRLS PLAYING BATTLEDORE AND SHUTTLECOCK. By *Gyokuyen.*

(10) BASKET OF FLOWERS ON A TOY CART. By *Gyokuyen.*

(11) REED PIPES AND ROLL OF PAPER ON A SHIELD. By *Kōwu.* Drawn to celebrate an actor's change of name.

(12) CARP LEAPING IN FOAM. By *Kōwu.*

(13) TAI-FISH AND LOBSTER IN A BASKET. By *Chōsui.*

(14) ASAZUMA IN HER BOAT. Cf. Kunisada, No. 23. By *Tōsan.*

(15) CRANE AND TORTOISES BY PINE AND STREAM. by *Shunrin.*

(16) GIRLS PLAYING THE GAME OF KIOKUSUI AMONG PEACH-BLOSSOM. By *Inzan.*

(17) GROUP OF FIGURES ON A PATHWAY. By *Kōyei.*

(18) CHILDREN PLAYING IN SNOW. By *Chōsho.*

(19) GIRL SEATED BY RECUMBENT ELEPHANT. By *Hōson.*

Nos. (20)–(27) have no signature.

(20) A CHINESE HERO AND A DRAGON. With names of performers at a concert.

(21) A MUSICAL INSTRUMENT ; A KIND OF DULCIMER.

(22) A KUGE AND FAMILY.

(23) A CONCOURSE OF CONCEITED MEN. Their long noses signify self-importance.

(24) BOWL USED IN THE TEA CEREMONY. With cherry-blossom. Published in memory of Ogawa Kichitarō.

(25) TWO GIRLS IN A GARDEN. One has plucked a lily.

(26) FAN ON A VIOLET FUKUSA.

(27) BACK VIEW OF A DANCER DRESSED AS A SHOJO.

Collection: Hart.

STENCIL-PRINTS.

The process of colouring woven fabrics or paper in patterns by means of stencils was practised by the Chinese at least as early as the T'ang dynasty (seventh to tenth century A.D.). Fragments of stencilled stuffs belonging to this period were found by Sir Aurel Stein in Chinese Turkestan. The Japanese have carried the method to an extraordinary pitch of technical perfection in imitation of painting. An elaborate specimen by Fukagawa Yūzen, a noted eighteenth-century stenciller, is in the department (Anderson Catalogue, No. 3521). But the process was never used as a rival to woodcut printing, except by unimportant groups of artists in Kiōto and Osaka.

YAŇAGAWA SHUNSUI (worked in last quarter of eighteenth century).

Yanagawa Shunsui worked at Kiōto in Anyei and Temmei periods.

1. GIRL UNDER CHERRY-BLOSSOM. A girl standing under blossom, to which *tanzaku* are hung, and holding up a *hōzuki* or winter-cherry. Colours: gray, yellow, pale red and grayish blue. Signed, *Yanagawa Shunsui gwa.*

12 × 5⅞ in. (305 × 149).
Collection: Tuke.

2. OIRAN AND ATTENDANT. A girl parading, with an attendant behind her holding up an umbrella. Colours: amber yellow, pale red, pale gray. Signed, *Yanagawa Shunsui gwa.*

13¼ × 5¾ in. (336 × 148).
Collection: Morrison.

CHOSHIU (worked in the last quarter of the eighteenth century).

This artist worked at Kiōto and at Osaka. According to Kurth,* he used the name Yūrakusai and produced colour prints in which mica and metal pigments were freely used.

* Kurth ('Utamaro,' p. 87, and 'Der Japanische Holzschnitt,' p. 78) announces this artist as an important 'discovery.' He calls him Nagahide (the alternative reading of the name), and claims him, with extreme unlikeliness, for a pupil of Chōki. He also contends that there were two artists of the name. Kurth does not mention the use of stencils.

[1–5.] Prints from a series illustrating masquerades in the Festival of the Gion Temple at Kiōto, a festival which lasts a fortnight. Stencilled with few colours, chiefly yellow and red, here more or less faded, and black lacquer. Cheap prints of this character were often called 'medicine-prints,' as they were given away by vendors of medicine who travelled for the medicine manufacturers of Tōyama in Etchū.

13¼ × 6 in. (334 × 150).
Collection: Morrison.

1. GEISHA DRESSED AS A BIRD-FOWLER. She stands by a plum tree on which a bird sings and carries a long light rod. Birds in a net carried at her waist. Signed, *Chōshiu gwa.* Title, *Gion Mikoshi arai nerimono sugata,* Processions in Gion Temple Festival: Washing the Sacred Carriage. The girl is the geisha *Kikuya of Sakurai-ya.* Published by *Yamasa and Shimawa.*

2. GEISHA AS TORIOI DANCER. She wears a big straw hat. Signed, *Chōshiu gwa.* Name of girl, *Satokichi of Atarashiya.* Published by *Yamasa and Kashishō.*

3. GEISHA AS MISHIMA OSEN. She wears a wide hat and a straw cloak. Name, *Fusao of Izutsuya.* Publisher, *Miyakiu.*

4. GEISHA AS HANAMARU. In dress of a samurai. Name, *Kikuyé of Izutsuya.* Published by *Yamasa and Honshō.*

5. GEISHA AS TEI-UCHI DANCER. Dressed as a man in a striped dress striking two clappers together, with a small boy at her feet. Row of lanterns above. Name, *Masaji of Ujiya.* Published by *Yamasa and Honshō.*

6. NAKAMURA UTAROKU AS AMA-ONAMI. An actor as a woman standing in a garden at night with a lantern. One of a set of actors of the Naka Theatre, Qsaka. Signed, *Chōshiu gwa.* Publisher, *Hirai.* Colours: Pink, yellow, warm gray, green, pale blue, brown.

13 × 5¾ in. (330 × 147).
Collection: Morrison.

HARUKAWA (worked in the last quarter of the eighteenth century).

One of the same group as Chōshiu; worked at Kiōto.

[1–2.] Prints from the same series as Nos. 1–5 by Chōshiu.

1. GEISHA AS MIYAKI ASOJIRO. Dressed as a page, holding up a box with *tanzaku* attached. Signed, *Harukawa gwa.* Name of girl, *Imatsuru of Izutsuya.* Publisher, *Kanōki.*

Collection: Morrison.

2. GEISHA AS A COUNTRY POSTMAN. She carries a bundle of letters. Signed, *Harukawa gwa.* Name of girl, *Tomoga of Mimasuya.* Published by *Sudō and Kanōki.*

Collection: Morrison.

CHINESE WOODCUTS.

[1–20.] EARLY BUDDHIST PRINTS. These woodcuts are all from the Stein collection, and were among the masses of manuscripts and paintings found in the Cave of the Thousand Buddhas at Ch'ien-fo'tung in Chinese Turkestan by Sir Aurel Stein in 1907. They are the most ancient woodcuts known to exist in the world, and the fact that several bear dates gives them an added interest and importance. It is noticeable that the one bearing the earliest date, No. 1, is the most accomplished specimen of the woodcutter's art among them. It shows that the art was in no rudimentary stage even in the ninth century. This woodcut, being the frontispiece to a book, is preserved in the Department of Oriental Printed Books and MSS., but is catalogued here on account of its importance.

1. THE BUDDHA DISCOURSING TO SUBHUTI. The Buddha in the centre, seated on a lotus-throne under a canopy with a double nimbus behind him, discourses to Subhūti, an aged disciple, who kneels on a mat l. with hands upraised. On either side of the Buddha is a Lokapāla and a lion; behind him is a multitude of disciples, with two Bodhisattvas r. in attitudes of prayer. Above on streaming cloud fly two angels bearing lotus-blooms on platters. In the foreground r. stands a Chinese prince with two officers and two pages attending him. The floor is a pavement of broad tiles decorated with a floral design. Bronze incense-burners stand before Buddha on a table, on which is an embroidered cloth.

$9\frac{1}{4} \times 11$ in. (235 × 280).

The woodcut and part of the text are reproduced (small) in Sir M. A. Stein's 'Ruins of Desert Cathay,' Vol. II., p. 176.

This woodcut forms the frontispiece to a Chinese text of 'The Diamond Sūtra,' one of the best known scriptures of Mahāyāna Buddhism, which has been translated by W. Gemmell (London, 1912) and by S. Beal in the Journal of the Royal Asiatic Society 1864–5. A translation from the Sanskrit text was also published by Max Müller in the 'Sacred Books of the East.' The Sūtra is in the form of a discourse on the unreality of phenomena and of personality, delivered by Śākyamuni Buddha to Subhūti, a native of Śrāvastī who was famous for his subtlety in argument. This printed text is dated the 15th day of the fourth month of the 9th year of Hsien-t'ung, or 868 A.D. Apart from

CHINESE. No. 1.

charms, this is the earliest specimen of printing known to exist. The woodcut, though printed on a separate piece of paper, was undoubtedly made at the same time as a frontispiece to the text, and this, too, is the earliest woodcut known in the world at present.

Collection: Stein.

2. AMITABHA BUDDHA. An image of Amitābha within a circle, seated on the lotus with legs crossed and hands in the Dhyāna-mudrā or gesture of meditation. Behind him is a nimbus fringed with flame, and a smaller nimbus is behind his head. At the r. is an upright tablet inscribed in Chinese with the name of Amitābha; at the l. a similar tablet inscribed with a dedication. Below, and occupying the larger part of the print, is a Chinese text, an invocation to the Buddha, largely composed of Sanskrit formula. The whole is enclosed by a double border-line.

$10\frac{1}{2} \times 6\frac{3}{4}$ in. (267 × 171).

Amitābha, the 'Lord of Boundless Light,' called Amida in Japan, is peculiar to northern Buddhism. He presides over the Pure Land or Paradise of the West, and his worship is very popular in China and Japan.

Collection: Stein.

3. AVALOKITESVARA. A companion print to the last. The arrangement is exactly similar, with text below and image between two tablets above. The Bodhisattva is seated on the lotus with legs crossed and with one hand holding a lotus bloom. In the tiara is a small image of Amitābha. The circle enclosing the image rests on curling clouds; and above are two flowers in the air.

$10\frac{5}{8} \times 6\frac{5}{8}$ in. (271 × 170).

Avalokiteśvara, the 'Lord who looks Downward,' is the spiritual son of Amitābha, and the incarnation of Compassion. He is identified with the Chinese Kuan-yin, whom the Japanese call Kwannon.

Collection: Stein.

4. AVALOKITESVARA; THE SAME PRINT COLOURED. Another impression of the same print, coloured by hand. The hair of the Bodhisattva is blue; there is pink and yellow on the tiara and jewels that he wears. The lotus in his hand is pink, the lotus of his throne pale blue. The nimbus is coloured in three circles: the inner green, the next pink, the outer blue. The tablets at the side are yellow, bordered with light red; the lotuses supporting them and the clouds are light red also. This impression has been cut at the top and bottom, and mounted in the manner of a *kakemono* on paper with a pattern printed in blue on blue.

(Including blue mount) $15\frac{3}{4} \times 6\frac{3}{4}$ in. (399 × 170).

Collection: Stein.

5. MANJUSRI. Similar in arrangement to the last two prints, with inscribed tablets on each side of the image, and text below. Manjuśrī riding on a lion moves on a floor of streaming cloud. The lion is led along by a bearded groom, wearing high boots, who holds a bridle in his hand. At the l. stands a child (a new-born soul?) in an attitude of adoration. The Bodhisattva is crowned with a tiara and holds a sceptre in his hand. His stirrup is in the form of a lotus, and lotuses support the feet of the lion.

$10\frac{5}{8} \times 6\frac{1}{2}$ in. (266 × 165).

Manjuśrī, called Monju in Japan, is the personification of transcendent Wisdom. He is usually represented holding a sword and a book, and forms with Śākyamuni and Samantabhadra one of the Buddhist Trinities.

Collection: Stein.

6. MANJUSRI; ANOTHER IMPRESSION OF THE SAME PRINT.

$10\frac{5}{8} \times 6\frac{1}{2}$ in. (266 × 165).
Collection: Stein.

7. MANJUSRI; A DIFFERENT CUT FROM THE SAME DESIGN. The same design, coarsely and unskilfully cut. The inferior workmanship is especially noticeable in the faces. The nimbus is completely shown, instead of being cut off at the top as in the other print.

$11 \times 6\frac{3}{4}$ in. (278 × 170).
Collection: Stein.

8. MANJUSRI; FOUR IMPRESSIONS OF THE LAST CUT ON ONE SHEET. Four poorly printed impressions printed together, with a small figure of Amitābha seated on the lotus drawn by hand in the space between the prints, and underneath the words *Namu t'ien Kwang*, 'Praise to the heavenly Light.'

$24\frac{1}{4} \times 17\frac{3}{4}$ in. (615 × 450).
Collection: Stein.

9. KUANYIN (AVALOKITESVARA) WITH WILLOW AND VASE. Apparently the representation of an actual image in metal. The Bodhisattva stands on a lotus, a slender figure draped with flowing scarves and holding a spray of willow in the r. hand and a vase in the l. hand. In the head dress is a jewel with a setting for the small figure of the Dhyāni-Buddha, but the space for the figure is blank. Behind the head is an oval nimbus covered with a floral pattern and fringed with flames.

Above and below is a floral border. At the r. is a Chinese inscription *Kuan-shih-yin p'u sa, the great Merciful one, the great Deliverer out of trouble, etc.* At either side is a narrow border decorated with the *vajra* or thunder-bolt.

$11\frac{7}{8} \times \frac{3}{4}$ in. (300 × 96).
Collection: Stein.

10. KUANYIN WITH LOTUS AND VASE. In full face, standing on the lotus, with lotus flowers in one hand and vase in the other. Scarves float curving round the arms. A canopy hangs over the nimbus behind the head. On either side is a pillar-shaped tablet inscribed with names and attributes of the Bodhisattva. Chinese text below, printed on a separate block. Dated 947 A.D.

$12\frac{5}{8} \times 9\frac{1}{8}$ in. (320 × 232).
Collection: Stein.

11. KUANYIN WITH LOTUS AND VASE; ANOTHER IMPRESSION. The lines and characters appear thicker, being double-printed in parts.

$18\frac{1}{8} \times 12\frac{1}{2}$ in. (460 × 318).
Collection: Stein.

12. KUANYIN WITH LOTUS AND VASE; ANOTHER IMPRESSION. This impression still has the original three tabs of paper by which it was hung up.

$12\frac{1}{2} \times 9\frac{1}{4}$ in. (317 × 235).
Collection: Stein.

13. NINE IMPRESSIONS OF THE SAME PRINT ON ONE SHEET. Disposed in rows of three. Without the block of Chinese text.

24 × $17\frac{1}{8}$ in. (610 × 435).
The inequalities of printing are noticeable.
Collection: Stein.

14. VAISRAVANA AND ATTENDANT SPIRITS. Vaiśravaṇa, a martial figure in armour, stands facing the front, holding in one hand a banner and in the other a miniature shrine. A long scarf floats about his shoulders. Behind his head is a halo of flame and above it a canopy. His feet are supported on the raised hands of a genius whose head and shoulders emerge from cloud. At the l. is a nymph offering the fruits of

the earth in a dish, at the r. a genius, clad in a tiger-skin which comes over his head, holds a fish in his hand. Behind him is a demon holding up a child on his lifted palm. Below is a Chinese text describing the powers and attributes of Vaiśravaṇa, the Regent of the North. Dated 947 A.D.

Without margin, 15½ × 10½ in. (395 × 266).

This print, which is rather rudely cut, also has the original paper tabs at the top. Vaiśravaṇa is one of the Four Guardians of the material world. He is identified with Kuvera, the Brahmanic God of Wealth, and is attended by a retinue of Yakshas or demons. He is the Japanese Bishamon.

Collection: Stein.

15. SAMANTABHADRA. Samantabhadra riding on the elephant, with an attendant on either side. Behind him is a double flaming nimbus from which rays of light proceed. The feet of the elephant rest on a lotus-thalamus, and under the feet of the attendants are streams of cloud. On each side is a tablet with the name and title of Samantabhadra, and below is a Chinese text describing his powers and attributes.

Without margin, 8 × 5 in. (205 × 130).

Rudely cut and ill printed. The paper has been stained a yellow tint, and the principal figure smeared with earthy red, so that the details are difficult to distinguish.

Collection: Stein.

16. AMITABHA; WITH SANSKRIT AND CHINESE TEXT. A small figure of Amitābha seated on the lotus within a circle enclosed by a square. Written round about the square is a *dhāraṇī* or charm in Sanskrit, beginning *Homage to the Three Gems! Homage to Amitābha, Creator of infinite heavenly glory, dissolver of guilt of all deeds, etc.*, and at the left a Chinese text in four columns.

5 × 6⅜ in. (128 × 162).

Collection: Stein.

17. KUANYIN; WITH SANSKRIT AND CHINESE TEXT. A small figure of Kuanyin seated on the lotus, enclosed in a circle round which is a Sanskrit prayer. At the l., three lines of Chinese.

5⅜ × 6¾ in. (136 × 172).

Collection: Stein.

18. KUANYIN AND THE EIGHT LOKAPALAS; with a charm in Sanskrit and Chinese. A figure of the six-armed Kuanyin seated on the lotus in a small circle surrounded by Sanskrit text printed in nineteen

concentric circles. The text, doubtless a charm, is in a degraded form of old North Indian character, so corrupt as to be illegible. Outside this is a decorative border made up of various emblems. The enclosing circle rests on a decorative form of lotus, supported by two armed genii standing up to the waist in water, and partly hidden by an oblong tablet filled with the Chinese text of a *dhāraṇī*, or Buddhist charm, dated *the 25th day of the 6th month of the 5th year of T'ai P'ing Hsing Kuo*, i.e., 983 A.D. The design is framed in a border ornamented with the *vajra*, on which are superposed medallions of the Eight Lokapālas alternately with the lotus. The lotus medallions are repeated in the four corners of the main design; and each of these lotuses is stamped (from a fresh block) with a mystic (Sanskrit) letter.

16⅜ × 11⅞ in. (415 × 500).
Collection: Stein.

19. THE FOUR GUARDIANS. A small panel divided into four compartments, each of which is filled by the figure of a Lokapāla. Roughly and unevenly printed.

4⅝ × 2⅜ in. (120 × 60).
The Guardians of the Four Quarters of the Material World are martial figures frequent in Buddhist art.
Collection: Stein.

20. THE FOUR GUARDIANS; ANOTHER IMPRESSION FROM THE SAME BLOCK.

4⅝ × 2½ in. (120 × 63).
Collection: Stein.

[21–49.] A set of twenty-nine woodcuts, printed in colours.

These prints were preserved in the Department of MSS. till 1907, when they were transferred to the Department of Prints. They were in an album lettered on the back JAPANESE AND CHINESE DRAWINGS E MSS. KAEMPFER; and the presumption is that they were part of the collection brought from Japan by Kaempfer in 1692–3. They belonged to the collection of Sir Hans Sloane, which formed the original nucleus of the British Musuem. The woodcuts are printed in gay colours on very thin, brittle, white paper made from rice-pulp. Twelve colours were produced by single printing, and ten more by superimposed printings of one tint over another. The colours were often gradated by wiping the block, and there is liberal use of *gauffrage*. On most of the prints are couplets from

poems of a conventional kind. Versions of a few of these are here given as specimens. The colouring is sometimes arbitrary.

Some prints of this series, in a later edition, issued after the blocks had become worm-eaten and the holes in them had been plugged, are in the Vever Collection, Paris. All from the Sloane Collection.

21. FLOWER ARRANGEMENT, WITH BOX OF PAINTINGS. Plum-blossom and camellia in a purplish vase; scroll paintings and bamboo brushes in a box of reddish teak; an incense-burner on a stand; and a pomegranate on a dish. Verse r.: *Spring is still cold, and here and there in the valleys snow yet lingers; but fragrance filters through the rough bamboo-blind, and as a thing is known by its reflection, so from each perfume we know the flower. Written by Liang Hsien.* On the teak box is: *Vague shadow strikes obliquely, and the water looks clear and shallow; a sweet smell floats and the moon moves up the sky.*

13½ × 10¼ in. (342 × 259).

22. FLOWER ARRANGEMENT, ETC. Pomegranate and other flowers in a tall vase, on which is the character *Shou*, 'longevity'; in front of it is a fly-brush in a blue-and-white porcelain bottle; while grouped around are a finger-citron ('hand of Buddha') on a leaf, a seal, a round vessel, a half-unrolled scroll-painting of bamboos, and a bronze incense-burner with a Shishi on the lid. Verse *by Liang Hsien: Precious buds arrive with dew upon them, ravishing the eye; they open in the garden, and lo! what rich brocade they weave.*

14¼ × 10½ in. (364 × 267).

23. FLOWERS AND BURNING INCENSE. Sprays of crimson hibiscus and purplish-brown orchid in a tall bronze vase; two incense-burners, from one of which fumes float up and coil; a gourd hanging on a stand; and a small basket with narcissus and a large red flower. A tiny rose-coloured bat—the emblem of luck—hovers in the incense smoke, above which is a verse *by Liang Hsien: I have plucked flowers and brought them to the golden house, vying each with the other in strange charm. Now add some special heavenly perfume; how blissful it is to the sense!*

13⅞ × 10⅝ in. (353 × 276).

24. FLOWERS, BOOKS AND PAINTINGS. Begonia and chrysanthemum in a blue vase, with scroll-paintings and branches of coral in a

bronze jar, an incense-burner, books and finger-citron in a dish. Verse *by Lian Hsien: The glory of the garden-alleys cheats one's senses of the frost: softly I step through the library to where the pictures are.*

14 × 10⅜ in. (356 × 264).

25. A BASKET OF FLOWERS. A basket of metal-work in which are a crimson peony, a spray of magnolia, and a branch of red blossom. Verse *by Ching Chang-Tin: A thousand crimsons, ten thousand purples, intoxicate the brain. Pick up the scented boughs; how virgin-fresh their colour!*

11⅜ × 14⅜ in. (290 × 365).

26. A BASKET OF FLOWERS. Crimson hibiscus blooms, russet-hued chrysanthemums, and a variety of white hibiscus flushed with yellow, in a basket. Verse *by Ying-Tsung: Thousands of autumn lights divide the colours of the dawn. How beautiful the shadow of the branches when the moon is shining!*

10¾ × 14 in. (273 × 357).

27. A BASKET OF FLOWERS. Red lotus flowers, tiger-lilies and pomegranate flowers and fruit in a basket. Verse *by Ting Liang-Hsien: Lotus flowers and leaves fill up the basket. Thousands in delightful bloom melt the heart of the gazer.*

10⅞ × 13½ in. (277 × 344).

28. A BASKET OF FLOWERS. Red camellia, narcissus, and red-and-yellow sprays of chimonanthus in a basket. Verse *by Ting Ying-Tsung: The sound of the ram-skin drum calls forth the buds to unfold their beauty. Warm incense-breathing flowers enhance the fragrance of the air.*

10¾ × 14⅛ in. (273 × 368).

29. POMEGRANATES AND APPLES IN A DISH. Three pomegranates and a heap of small apples, pale green or ruddy, on a dish which is set on a stand.

11 × 13⅝ in. (278 × 347).

30. LOTUS BUDS AND SEED-PODS IN A DISH. Crimson lotus buds and two green seed-pods laid in a dish which is blue without and red-and-white within. The dish rests on a stand.

11⅛ × 14½ in. (282 × 367).

31. PEACHES AND LOQUATS IN A DISH. A dish on a stand filled with peaches and clusters of loquats, amber-coloured or pale green.

$10\frac{1}{2} \times 13\frac{7}{8}$ in. (266 × 353).

32. PEACH BOUGH AND CICADA. The bough of a peach-tree bearing pink blossom and fruit at once; one of the four peaches is all pink, the others are tipped with a pink flush. A cicada hangs to a twig. Verse *by Liang Hsien. If the stones of this peach are 'King'-stones, who shall say? For the fruit is the first they have borne for a thousand years.*

$10\frac{3}{4} \times 14\frac{1}{4}$ in. (275 × 361).

33. ARBUTUS AND PRAYING MANTIS. A Praying Mantis on a bough of arbutus, clustered with fruit, deepening in colour from yellow to crimson, with crimson blossom. Verse r.

$10\frac{1}{2} \times 14\frac{3}{8}$ in. (266 × 365).

34. ROSE AND BUTTERFLIES. The branch of a rose-bush with crimson flowers. Two hovering butterflies. Verse r.

$10\frac{5}{8} \times 14\frac{1}{8}$ in. (269 × 360).

35. POMEGRANATE FRUIT AND FLOWERS. A bough of pomegranate with three fruit, one green and unripe, the other two burst open; red blossom also. An insect explores one of the pomegranates. Verse l.

$10\frac{1}{2} \times 24\frac{3}{8}$ in. (268 × 367).

36. LOQUAT AND HIBISCUS. A branch of loquat with clusters of fruit in varying stages of ripeness, mingled with sprays of red-blossomed hibiscus. Two butterflies. Verse r.

$10\frac{1}{4} \times 14\frac{1}{4}$ in. (261 × 362).

37. CHRYSANTHEMUM AND BUTTERFLIES. Chrysanthemums, red and yellow, with two butterflies and a small insect hovering over the flowers. Verse above.

$11\frac{1}{8} \times 13\frac{3}{4}$ in. (282 × 349).

38. PINE, PLUM AND BAMBOO. A bough of pine thrusting out from the left with blossoming plum and bamboo beside it. Verse r.

$10\frac{7}{8} \times 14\frac{1}{4}$ in. (276 × 361).

CHINESE. No. 23.

39. MAGNOLIA AND CRICKETS. A branch of magnolia with many white flowers, and a spray of a red flowering bush beside it. Two crickets on the wing. Verse l.

10⅜ × 14⅜ in. (265 × 365).

40. BIRD ON GUELDER-ROSE. A small bird, yellow, with blue wings and tail, on a branch of guelder-rose, near the pale blossoms of which red flowers of another tree are seen. Verse l.

10¾ × 14⅛ in. (274 × 359).

41. BIRD ON A BRANCH, AND FLOWERS. A small greenish bird with yellow throat and reddish belly perched on a twig of a yellow-berried bough, beside which show large red and yellow flowers. Verse above r.

10⅞ × 13⅜ in. (276 × 340).

42. POMEGRANATE, MAGNOLIA, AND BIRD. A green-and-blue bird on a branch of flowering pomegranate, beside which is a branch of magnolia in white flower. Verse above r.

10⅞ × 13⅞ in. (277 × 353).

43. ROSE-MALLOW, MAPLE, AND BIRD. A small blue-and-yellow bird on a bough of red-leafed maple, in front of which a rose-mallow (hibiscus) shows its broad leaves and crimson blossoms. Verse above.

11¼ × 14 in. (287 × 357).

44. PLUM, CAMELLIA, BAMBOO, AND BIRDS. A pair of birds with yellow breasts and blue backs sitting together on a pink-blossomed plum-branch, beside which are sprays of bamboos and red flowers of camellia. At the l. the yellow crescent moon. Verse above.

10½ × 13⅜ in. (268 × 340).

45. PLUM, ROSE, AND TWO BIRDS. Two black and gray birds, one with an insect in its beak, perched on a plum branch, beside which grows a crimson rose. Verse above.

13⅝ × 11½ in. (345 × 292).

46. MAGPIES AND PLUM TREE. Two magpies perched on a branch of flowering plum, beside which grows a bush with crimson flowers. Verse l.

14 × 11¼ in. (355 × 285).

47. FINCHES, PLUM, AND PEONY. Two finches with orange bills on the bough of a pink-flowered plum-tree. A red peony grows beside. Verse r.

$13\frac{1}{2} \times 11\frac{1}{4}$ in. (345 × 286).

48. BIRDS, PLUM, AND POPPY. Two yellow birds opposite each other on twigs of pink-flowering plum. A crimson poppy grows beside. Verse r.

$14\frac{1}{8} \times 11$ in. (360 × 280).

49. TIT AND FLOWERING LOTUS. A lotus with one red flower in bud and another in full bloom. A tit is pecking at a seed pod. Verse above.

$11\frac{3}{8} \times 14\frac{3}{8}$ in. (290 × 366).

[50–56.] A set of Birds and Flowers. Probably made in K'ang Hsi period. Much less elaborate in printing and colouring than the set just described. Again an occasional arbitrariness both of colour and form is noticeable.

50. NIGHTINGALE ON PLUM-BRANCH. A 'nightingale,' blue-backed and yellow-bellied, perched on a plum bough the blossoms of which are coloured a dull green. Ruddy boughs of pine and olive green leaves of bamboo also show. Verse r.

$10\frac{3}{4} \times 10\frac{3}{4}$ in. (272 × 272).
Collection: Sloane.

51. TWO BIRDS ON A PLUM-BRANCH. Two small birds, dull pink and white, on a branch of flowering plum. A spray of bamboo shows r. Verse.

$9\frac{5}{8} \times 11\frac{1}{8}$ in. (245 × 284).
Collection: Sloane.

52. NIGHTINGALE AND POMEGRANATE. A yellow-bellied nightingale pecking at a cluster of three pomegranates on a bough which has red flowers at the tip. One of the pomegranates has split open and shows the red seeds within. Verse, *The yellow bird hovers over pomegranates of a thousand seeds; from the old boughs still come forth blossoms of lovely red.*

$9\frac{3}{4} \times 11\frac{7}{8}$ in. (250 × 277).
Collection: Sloane.

53. BIRDS AND BAMBOO IN WIND. Two green-and-yellow birds on purplish stems of bamboo, bent with their leaves by a strong wind and growing by a rough gray rock. Verse, *Struck by a violent gust the stem is bent aslant; and frightened by the back-blown leaves the birds fly off.* Two red seals, *Wēn Ying.*

10½ × 10¼ in. (267 × 262).
Collection: Sloane.

54. KINGFISHERS AND PLUM-TREE. A kingfisher perched on a twisted brown plum-branch, on which are twigs covered with blossoms of greenish tint. Yellowing bamboo leaves l. Verse, *Spring is dumb with cold; inarticulate the cry of the birds.* Two red seals. Publishers name l., *Ku-su Ch'ēng Te.*

10⅞ × 10⅜ in. (277 × 264).
Collection: Sloane.

55. BIRDS CATCHING INSECTS. Two birds on boughs of a tree with yellow blossoms; one has an insect in its beak, the other is about to strike at an insect on the wing. Verse, *When spring is in its glory the sparrows on the plum-tree feed on fragrance.* Signed, *Jui Lin.* Two red seals, the same as those on No. 54. *Painted on a winter's day.*

10⅝ × 10⅜ in. (270 × 264).
Collection: Sloane.

56. KINGFISHER ON GUELDER-ROSE. A kingfisher on a branch of flowering guelder-rose, with leaves of dull green or drab tint. Verse, *The under-leaves flush, and the buds break into flower beneath them.*

9⅝ × 10¾ in. (245 × 273).
Collection: Sloane.

57. SAGES IN A MOUNTAIN RETREAT. On a rocky shore a sage sits on a mat before an incense-burner, fanned by a boy, from which rises in smoke the shape of a mystical pagoda. From the l. another sage crosses a little arched bridge over foaming water, riding on a stag and carrying peaches of immortality in his hand. At the r. sit two sages with an open book in a cave of fantastic rocks.

10¼ × 11¼ in. (260 × 286).
Designed in tones of blue, gray, and drab. Probably K'ang Hsi period.
Collection: Sloane.

[58–60.] 'STONE-PRINTS.' As explained in the Introduction, p. ix., the term 'Stone-Print' does not necessarily mean a print from stone; it more usually means a woodcut made to print like a rubbing from a design incised on stone. The simplest form of stone-print is therefore a print in white on a black ground. But a special form of stone-print was made in the following manner:—The wood (or stone) having been incised, very thin moistened paper is laid on the block and pressed into the engraved hollow. Ink or colour is then applied by means of a pad to the surface of the paper, the design itself being untouched because pressed below the level of the surface and remaining white. The thin paper, which is raised and crinkled at the edges of the white lines, is then laid down on thicker paper. The peculiarity of these prints is that the side of the paper receiving the ink or pigment is not that next the block; and the block itself is not inked or coloured.*

58. THE LEAFLESS TREE: AFTER CHAO PO-CHÜ. A bare tree on a slope, white against gray sky. At the foot of the tree is a huge toadstool (?), coloured red by hand. At the l. is the name of the artist.

$11\frac{3}{8} \times 6\frac{1}{2}$ in. (290 × 168).

Chao Po-Chü was a painter of the 12th century (Sung dynasty). This and the next two numbers are examples of a kind of print which the Chinese were fond of producing in the K'ang Hsi and Ch'ien Lung periods. The surface of the paper was only partially inked, from a pad of rough cloth which produced a grain resembling that of stone.

Purchased June, 1914.

59. FLOWERING PLANT AND ROCK: AFTER YEN HUI. Trailing sprays with flowers and buds hanging down over a rock. The flowers have been touched with red colour by hand; also the artist's seal. At the l. the name *Yen Hui.*

$10\frac{1}{4} \times 7\frac{3}{4}$ in. (260 × 197).

Yen Hui is the name of a master of the Yüan period (14th century), little known in China but famous in Japan. This is probably another Yen Hui.

Purchased June, 1914.

60. ROCK AND PEONIES; AFTER MA KUNG-HSIEN. Peonies in flower by a rock. Name of artist above.

$10\frac{1}{2} \times 12\frac{7}{8}$ in. (268 × 326).

Ma Kung-hsien was one of the Ma family, all celebrated court painters of the Sung period.

Purchased June, 1914.

* See 'A Note on the Japanese Process of Printing called Ishi-zuri.' By Wilson Crewdson. *The Studio*, May, 1914.

61. A GAME OF DOMINOES. Two men quarrelling over a game (a kind of dominoes); one seated, the other bending across the table to seize him by the arm; a third tries to pacify them. Screen with landscape behind. Roughly printed in colours, with touches of colour put in by hand.

11 × 11⅜ in. (280 × 290).
Colours: indigo, red, yellow ochre, olive, pink, violet.
Transferred from the Dept. of MSS., June, 1913.
Collection: Sloane.

62. A GAME OF CHESS. Companion print to the last. Two men, one stripped to the waist, challenging each other over an overturned table on which they had been playing *wei-chi*. A third parts them, laughing. Coloured by hand in parts.

11 × 11⅜. (280 × 290.)
Colours: Indigo, yellow ochre, purplish pink, grass green, olive green, bright yellow, red.
Transferred from the Dept. of MSS., June, 1913.
Collection: Sloane.

[63–64.] THEATRICAL PRINTS.

63. SCENES FROM A PLAY. Scenes from a romantic play founded on a story of the T'ang period (618–905 A.D.), about Tartars and Chinese. In the centre is a panel with a scene of battle and pursuit, and disposed all round are other episodes, culminating in the marriage of a Tartar Princess to a Chinese Prince. Against each of the episodes is an inscription. Above is the title of the play, *Chēn Chu Ch'i, Part* II. Printed in four colours: indigo, yellow ochre, pink, and olive.

12 × 17¾ in. (306 × 450).
Presented by W. Bateson, Esq.

64. SCENES FROM A PLAY. Nine episodes in separate compartments from a play founded on a story of the Sung dynasty (960–1280 A.D.). The principal scene shows an emperor going on a pilgrimage. Title above, *Yang Chia Fu; Part* II. Printed in three colours: red, green, and yellow.

12½ × 17½ in. (319 × 445).
A cheap print (early 19th century) of a kind still sold in China. The colouring is just that of the later kind of *beni-yé* made in Yedo and printed in three colours, Doubtless the style was traditional; and one is prompted to ask if there may not have been theatrical colour-prints in China in the early 18th century which furnished the models for the woodcuts of the Torii school.
Presented by Laurence Binyon, Esq., 1912.

65. A COCK; PRINT IN TWO COLOURS. A cock, seen in profile. Flowering bush l. and fungus r. Two winged insects above. Enclosed in a two-line border.

Without margin, 11 × 14¼ in. (280 × 363).

A cheap 19th century print, of interest as being printed in the red and green of the Japanese two-colour *beni-yé*.

Presented by Laurence Binyon, Esq., 1912.

[66-70.] LARGE PRINTS.

66. PU TUNG. The figure of the god, formed of conventionalized Sanskrit characters, holding a drawn sword in one hand and a rope in the other.

Ink-print: 23½ × 10 in. (597 × 254).

Ming period? Pu Tung is the Japanese Fudō. See note on Shunshō, No. 11, p. 78.

Presented by W. Bateson, Esq., May, 1914.

67. FISH IN A STREAM. One large and three small fish swimming among weeds and shells. Above hang branches of a willow and of a flowering tree on which a swallow is perched. Colours: blue, pink, buff, olive.

23⅜ × 11⅜ in. (595 × 290).

Probably 17th century.

Transferred from the Dept. of MSS., November, 1906.

Collection: Sloane.

68. HAN SHAN: A stone-print. A laughing figure holding a scroll, designed partly in white line, partly in black.

Ink-print: 24 × 14⅜ in. (610 × 365).

Han Shan and Shih-te are famous worthies of Zen Buddhism. See note on Okumura Masanobu, No. 2, p. 19.

Presented by W. Bateson, Esq., May, 1914.

69. FAIRIES AND CRANES: A stone-print. Three fairies on a mountain side, one carrying a jar, another a jade sceptre, and a third a bough of peaches. In the foreground are two cranes. Designed in white on an intense cobalt blue.

36¼ × 12 in. (920 × 306).

Presented by W. Bateson, Esq., May, 1914.

70. TWO MUSICIANS UNDER A TREE: A stone-print. Two bearded old men, arm in arm, carrying musical instruments. One of them points out something to the other, who laughs. Tree r. Poem l. Designed in white on deep indigo blue.

36¾ × 10¾ in. (933 × 274).

Presented by W. Bateson, Esq., 1914.

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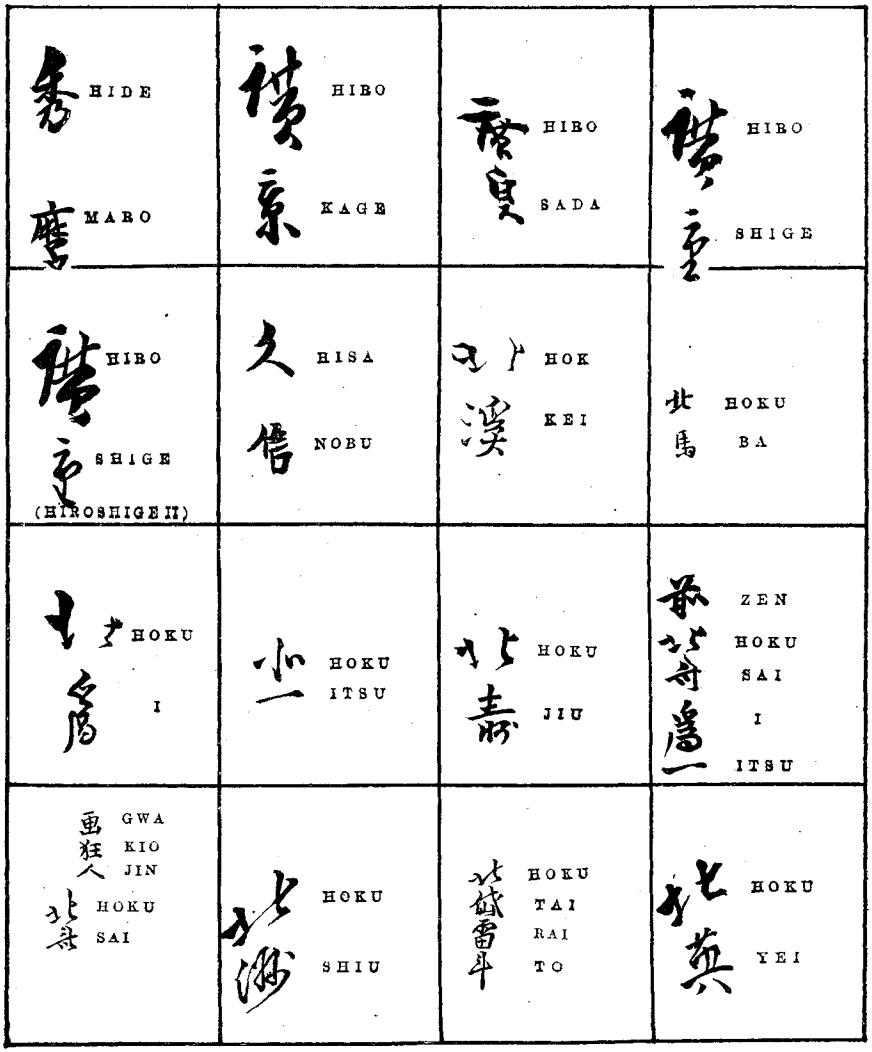
GAKU TEI	GEN SHIRO	GO GAKU (GAKUTEI)	HAN ZAN
HARU KAWA	HARU MASA	HARU NOBU	HARU SHIGE


HIDE
MARO
HIBO
KAGE
HIBO
SADA
HIBO
SHIGE
HIBO
SHIGE
(HIROSHIGE II)
HISA
NOBU
HOK
KEI
HOKU
BA
HOKU
I
HOKU
ITSU
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JIU
ZEN
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GWA
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HOKU
SAI
HOKU
SHIU
HOKU
TAI
RAI
TO
HOKU
YEI

蓬洲 HO SHIU
菊麿 KIKU MARO
喜久麿 KI KU MARO
KYO SAI HO JO
清廣 KIYO HIRO
清政 KIYO MASA
鳥居清倍 TOBI I KIYO MASU
清峯 KIYO MINE
清滿 KIYO MITSU
清長 KIYO NAGA
清信 KIYO NOBU
清忠 KIYO TADA
清經 KIYO TSUNE
KO KAN SHI BA
湖龍齋 KO RIU SAI
國明 KUNI AKI

KUNI CHIKA
KUNI HIRO
KUNI KADZU
KUNI MARO
KUNI MARU
KUNI MASA
KUNI MITSU
KUNI MORI
KUNI NAGA
KUNI NAO
KUNI SADA
KUNI SADA (KUNISADA II)
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KUNI TSUNA
KUNI YASU

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YOSHI
KWAI
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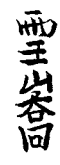
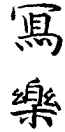
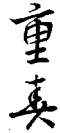
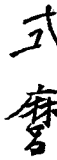
SADA NOBU	SADA TORA	SEKI JO	 SEK KIO
 SHA RAKU	 SHIGE HARU	SHIGE MASA	SHIGE NAGA
SHIGE NOBU	SHIGE NOBU (YANAGAWA)	SHIGE NOBU (HIROSHIGE II)	 SHIKI MARO
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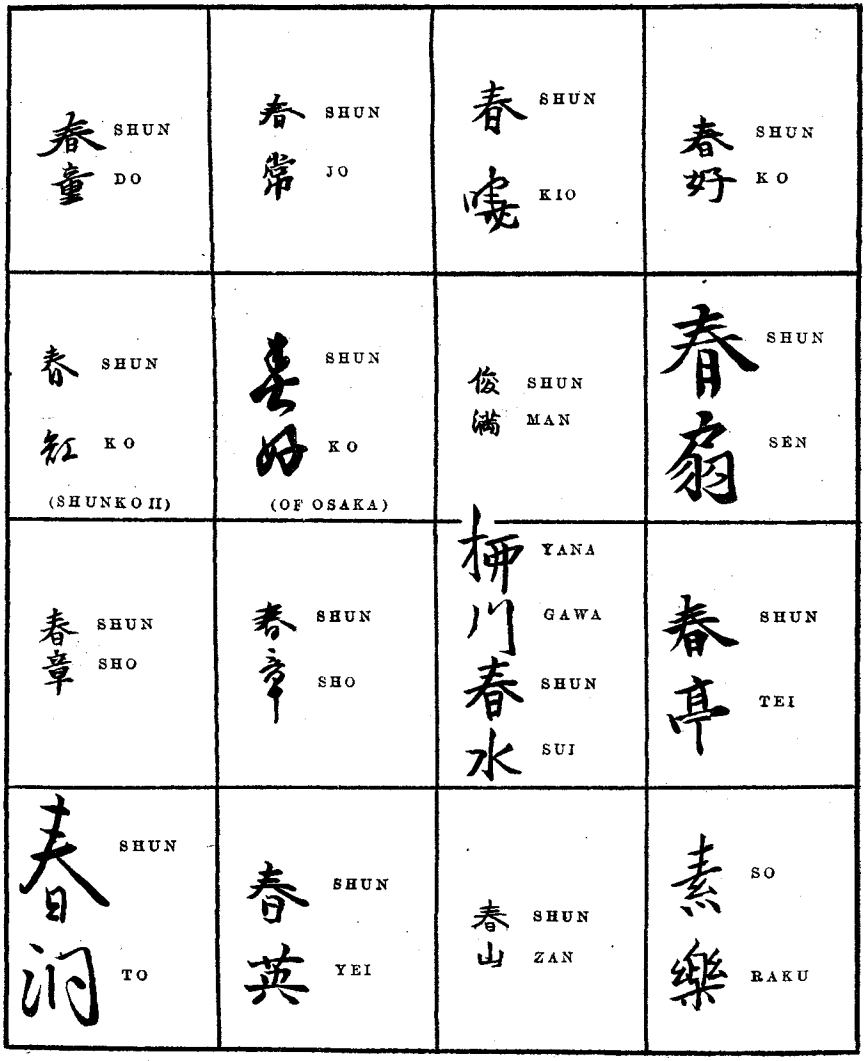
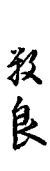

春童 SHUN DO
春常 SHUN JO
春曉 SHUN KIO
春好 SHUN KO
春紅 SHUN KO (SHUNKO II)
春好 SHUN KO (OF OSAKA)
俊滿 SHUN MAN
春扇 SHUN SEN
春章 SHUN SHO
春亭 SHUN SHO
柳川春水 YANA GAWA SHUN SUI
春亭 SHUN TEI
春洞 SHUN TO
春英 SHUN YEI
春山 SHUN ZAN
素樂 SO RAKU

SO RI	SU GAKU DO	SUKE NOBU	 SU RIO (TOZANDO)
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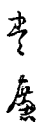
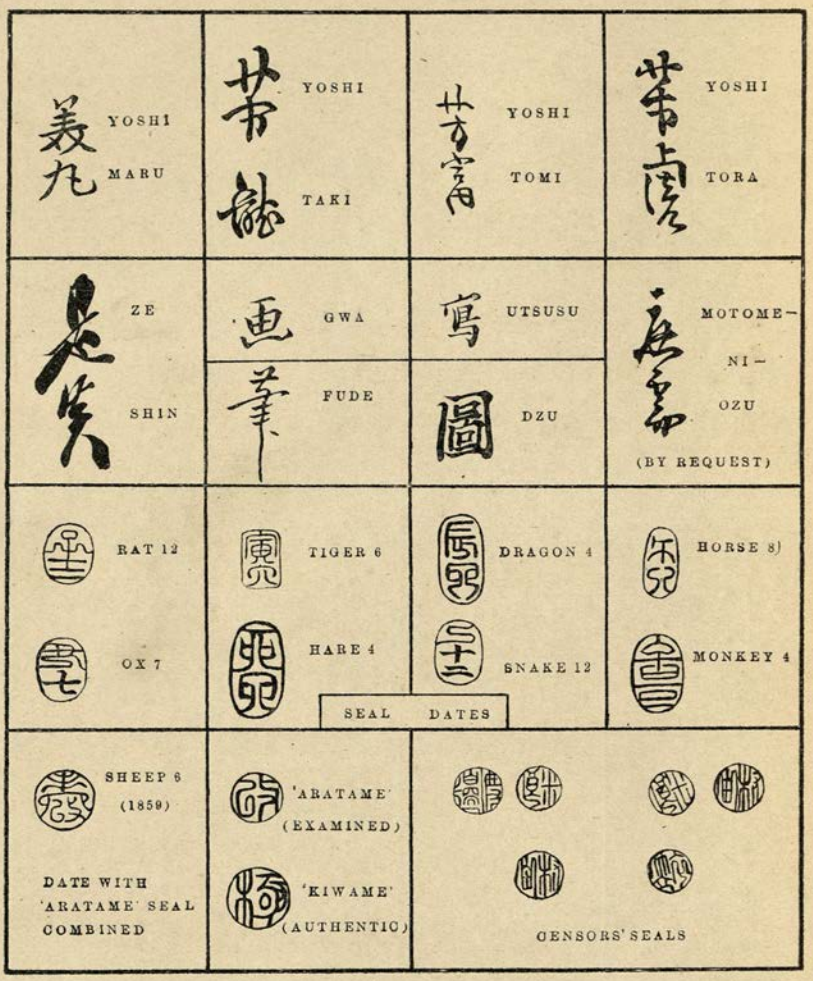
TOYO HIDE	 TOYO HIRO	TOYO KUNI	TOYO KUNI (LATE)
TOYO KUNI (TOYOKUNI II)	TOYO KUNI (KUNISADA)	TOYO MARU	TOYO MASA

豊信 TOYO NOBU
哥麿 UTA MARO (EARLY)
哥麿 UTA MARO (LATE)
哥麿 UTA MARO (UTAMARO II)
栄里 YEI RI
永理 YEI RI (REKISENTEI)
英泉 YEI SEN
栄之 YEI SHI
栄昌 YEI SHO
永松齋 YEI SHO SAI
栄水 YEI SUI
英山 YEI ZAN
栄志 YEN SHI
芳幾 YOSHI IKU
芳員 YOSHI KAZU
よし国 YO SHI KUNI


YOSHI
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TOMI
YOSHI
TORA
ZE
SHIN
GWA
FUDE
UTSUSU
DZU
MOTOME-
NI-
OZU
(BY REQUEST)
RAT 12
OX 7
TIGER 6
HARE 4
DRAGON 4
SNAKE 12
HORSE 8
MONKEY 4
SEAL DATES
SHEEP 6
(1859)
DATE WITH
'ARATAME' SEAL
COMBINED
'ARATAME'
(EXAMINED)
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